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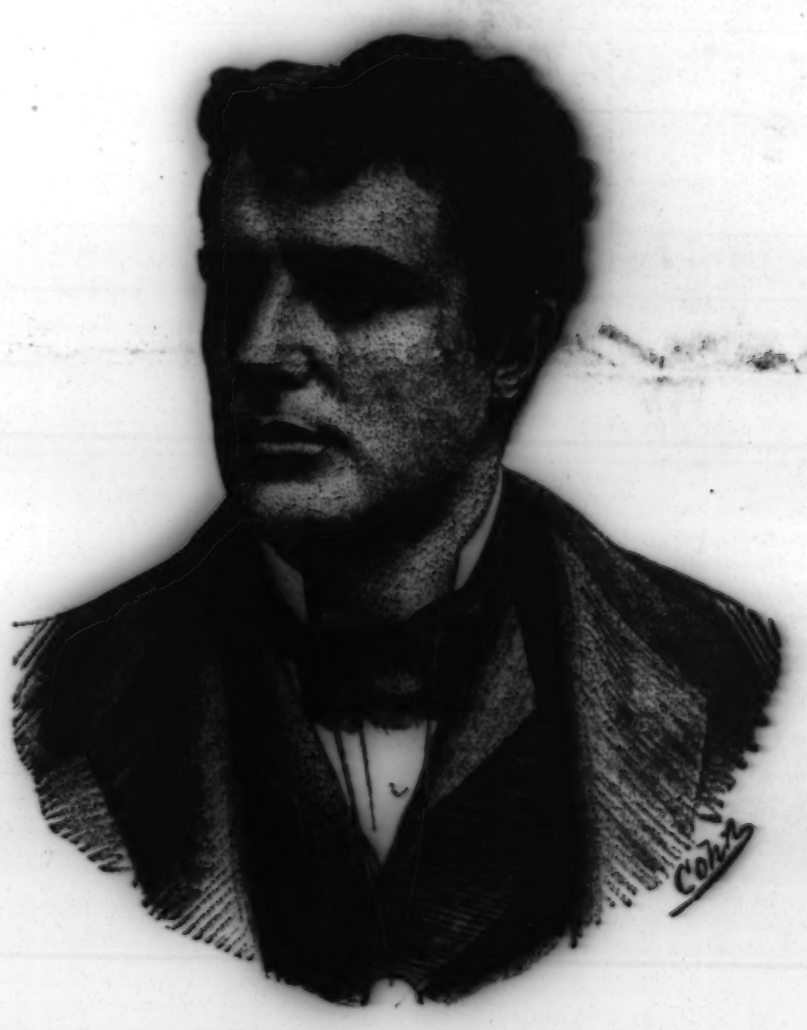

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At the Theatres.

If it be true that Charles Coghlan has played Alfred Evelyn in Money five hundred times, then he has acted it exactly four hundred and ninety-nine times too often. One such mournful attempt to portray this character as a large and fashionable audience at the Fifth Avenue witnessed Monday evening should have deterred Mr. Coghlan from ever essaying it again. His acting was crude, cold and ineffective. Not once during the evening did he evoke any genuine applause. The part is a magnificent one for an actor capable of coping with it, but Mr. Stetson's hundred-dollar-a-night leading man utterly failed to do it justice. In other characters later in the season he may retrieve his reputation.

Florence Gerard, the new leading lady from Toole's Theatre, London is an insipid actress, and disappointed all the hopes that had been raised in advance of her American *debut*. She lacks magnetism power and artistic sensibility. Her Clara Douglas was wanting in everything—including ordinary intelligence. She, also, may possibly do better later on, when the nervousness of a first appearance before a new public has worn off; but we doubt it.

The other members of the new stock company did not do themselves credit. Clinton Stuart was a villainously bad Lord Glossmore; Walden Ramsay a not much better Sir Frederick Blount; Charles Wheatleigh a pumpy Graves—and so on down the list. He need not particularize, for where there's little to commend and almost everything to condemn, there is no use in wasting the time of our readers or ourselves.

The Fifth Avenue company must do better work if they would take rank among the finished stock organizations of this city. Mr. Stetson's salary list is very heavy, but this is not by any means the only circumstance necessary to the successful establishment of a fixed troupe of players.

* * *

The Union Square on Monday was filled with friends of Joseph Jefferson, who were anxious to welcome him in two characters which he had not assumed in New York for a number of years. Their applause was more liberal than discreet, for although everything that the favorite comedian did was rapturously received, it cannot be denied that the performance was unutterably dreary and tedious.

For reasons which everybody knows, it is impossible to dramatize Dickens' works satisfactorily, and it is equally impossible to enact his characters with fidelity. The Cricket on the Hearth and Jefferson's Caleb Plummer illustrate these impossibilities. The former in no wise truthfully realizes the sweet pathos and genial humor of the famous Christmas story, and the latter fails to reproduce the author's character. The delicacy and graphic power of Dickens' pen transcend the scope of playwright and actor. The old toymaker as presented by Mr. Jefferson is an amiable and affectionate creature, charmingly natural and simple, but absolutely unlike the Caleb that we find delineated in the great novelist's pages. In his first scene this strikes the spectator at once. Instead of the sad, patient, loving old man, dejected from his affliction and the necessity of acting a lie when by the side of his blind daughter, we are shown a joyous, merry-spoken fellow whose twinkling eyes and jolly talk are synonymous with sunny mirth. He is of such an expansive, humorous disposition that he is constantly chuckling and laughing at his own dry wit. Surely nothing could be less like Dickens' Caleb Plummer, whose humor was wholly of the unconscious sort. Added to this Mr. Jefferson spoke with the familliar Rip peculiarities—a mixture of Dutch and Yankie dialects. To our thinking, in the touching scene with Bertha in the second act he was lacking in tenderness and parental feeling. However, the audience accepted everything with the utmost enthusiasm and seemed especially impressed with the comic side of the character as exaggerated by the star. Jefferson acts the part well, according to his conception; but his conception is entirely false.

After the Cricket on the Hearth, Mr. Jefferson appeared as Mr. Golightly in Lend Me Five Shillings, a farce that used to be very popular. In this the star played extremely well, and seemed to throw off much of the individuality which clings to him in most of the parts he impersonates.

The company is excellent. The Peerybingle of Frederic Robinson, albeit a bit too clean and neat in dress and make-up to resemble the kind-hearted, rough-and-ready carrier, was a good performance. Charles Plunkett made Tackleton sufficiently repulsive. R. L. Downing was satisfactory as Ned. The Tilly Slowboy of Cornelia Jackson was by long odds the cleverest piece of acting in the play. Rosa Gordon Dot and Rose Wood as Bertha were [illegible], aching more.

Mr. Jefferson's engagement is to continue for six weeks, at the expiration of which time the regular Union Square company will appear in Storm-Beaten.

* * *

The Florences revived their old success, Eileen Oge, at the Grand Opera House, Monday evening. William as Bryan and Mrs. F. as Bridget were humorously effective, and the old-fashioned Irish drama was thoroughly enjoyed by the people present. The company, with but few exceptions, was noticeably efficient.

* * *

Oliver Doud Byron is an immense favorite on the East side, and Monday a vast crowd of admirers gathered at the Windsor to welcome him in his play of Hero. The piece is of the thrilling order, and it offered Mr. Byron plenty of opportunities to win the applause of the enthusiastic throng. The company supporting him did even work.

* * *

The Danites at the Third Avenue Theatre Monday evening drew a large house. Mr. Rankin's acting in Sandy is so well known as to require no comment at the present time. The supporting company was excellent throughout. Mr. Curtis played the Parson and scored a genuine success. Ed Lamb's Judge and Cora Tanner's Billy Piper were praiseworthy performances. Fritz Emmet succeeds The Danites next week.

* * *

Rice's Surprise Party Popped in at the People's Theatre on Monday night, strengthened by the return of Kate Castleton. Freshened up by needed rest, the company enter into the fun of Pop with more vim than they did at the up-town theatres in the Summer, after their fatiguing trip to 'Frisco and back. John A. Mackay presents nothing new in his Adolphus; but he is more convulsively funny than ever. Kate Castleton sang her "For Goodness Sake" song to repeated encores, and wore some costumes that sent a flutter through the female portion of the audience. Irene Perry, who resigned the part of Sophia to Miss Castleton, the original, appeared in her old character, Belle Adams. The latter part is better suited to her demure beauty. A season of rest has added to Miss Perry's charms and avoirdupois. May Stembler's excellent singing made her a prominent feature in the piece. Fatty Fortescue's "Baby" act was greeted with the usual screams of delight. Dick Gorman, the German servant, was recognized by the gallery as an old favorite in the variety resorts of the Bowery, and the gods were liberal in applause. W. P. West displayed a good robust tenor in the burlesque opera, Romeo and Juliet. The Dude chorus had to be repeated several times.

Pop is receiving liberal patronage at the People's, and is no doubt destined to discount its last season's success on the road.

* * *

Manager Mishler has no occasion to complain of the business which the Equine Paradox has done since the beginning of its engagement at the Cosmopolitan. The novelty and uniqueness of this entertainment commend it to all classes, and the enjoyment it has afforded crowds of people is evidenced by bounteous applause. The horses are wonderful and their accomplishments bear seeing two or three times. From present indications, their stay at the Cosmopolitan will be a long one.

* * *

Things having been straightened out at the Twenty-third Street Theatre, business has picked up some. Miss Thompson is a clever actress and pleases the people. Nevertheless the management are scarcely justified in billing the lady as America's greatest artist. The line must be drawn somewhere.

* * *

Next week will be the last of Barrett's engagement at the Star in Francesca da Rimini. Monday the fiftieth performance will be celebrated. The success of Mr. Boker's play and the manner in which it has been staged and acted is a source of congratulation. The part of Lanciotto has done wonders for Barrett in New York, since it is the first role in which he has met approval here. Before the beginning of the engagement now drawing to an end he was considered of little account either artistically or financially. After Barrett comes Irving.

* * *

The production of Fedora has proved the triumph of the early season. Business is immense and the audience receive the play and Fanny Davenport's representation of the heroine with great enthusiasm. Mr. Mantell's excellent performance is also received with every mark of favor.

* * *

The fifth month of The Rajah brings no diminution of receipts. Against all opposition the little Madison Square holds its own unflinchingly. On Monday evening there were some changes made in the cast. Mr. Clarke resumed the part of Wyncot, and his capital acting was productive of great pleasure. Mr. Murray, Miss Burroughs and E. M. Holland also made their appearance in the piece.

* * *

One of the coolest things in the way of a managerial announcement is the injunction of Messrs. Poole and Gilmore for the public to avoid the overcharges of speculators in the lobby of Niblo's by purchasing seats for Excelsior direct at the box-office. This is all very well, but what if, as is usually the case, there are no seats to be had except from the sharks about the portals of the theatre? It would be better for the management if, instead of parading a mock-show of fairness, they really protected their patrons by refusing to dispose of tickets to the speculators, who are doubtless not unknown to them. This would be a reasonable way out of the quandary. Despite litigation the spectacle goes along to large houses, and the show elicits warm expressions of favor from the spectators.

* * *

Masks and Faces at Wallack's will give place before long to Moths; but the comedy is so excellently presented and the houses are so good that it will be kept on a little longer than was originally intended. Mr. Howson's admirable acting as Triplet has much to do with the success of the revival.

* * *

The screaming burlesque, X-seltzer, at Billy Birch's San Francisco Opera House, is a great card. To see the festive William divert in the brief skirts of a premiere danseuse is fun enough for a whole evening, but when to this is added a capital first-part and a company of minstrels every one of whom is an artist in his particular line, it will readily be understood why people flock to the 'Friscos and come away ready to make affidavit that they've had more than their money's worth.

* * *

At the Comique—home of broad American comedy—The Picnic continues to make thousands glad. Many believe that this particular chapter of the Mulligan adventures is the best of the whole volume, and we are somewhat inclined to view it in the same light. Messrs. Harrigan and Hart deserve prosperity, and that, no doubt, is the reason why they enjoy it.

The Musical Mirror.

There is absolutely nothing new to write about this week. The Merry Duchess is merry at the Standard, with full houses and pleased auditors. Prince Methusalem at the Casino is having a real good time of it, and his revenues do not fall off in the least. The Queen's Lace Handkerchief at the Thalia is an excellent production of a capital work and well patronized. But all these things have been passed in review long ago, and, for the life of us, we can find no new thing to say or think. Therefore, we will anticipate a little, if perchance the mantle of prophecy may cover our shoulders.

* * *

There will be an awful row among Abbey's vocalists beyond a doubt. First, Mme. Nilsson blows a horn of portentous length and reverberating sonority, anent the wonders she is going to perform in *her* opera house and the generosity she is going to exhibit toward other prime donne who do not claim a proprietary right in the establishment, but who will not be apt to see Mme. Nilsson's condescension in a proper light, and will be apt to follow Mme. Sembrich's lead in averring that age, not generosity, was the cause of Mme. Nilsson's liberality in the case of the parts she resigned to Mme. Sembrich because "she must have something to sing." Then, Signor Campanini talks about "second tenors," whereas Signor Stagno considers himself, and is considered by public and management, a *very* first tenor indeed. To all who know the squabbling power of Italian opera singers, or in fact of any and all opera singers of whatever nationality, these straws show which way the wind blows, and the point is beyond a doubt stormy. We have had much to do with opera singers in our time, and we confidently predict, from the depths of our experience, that if Mr. Abbey does not find some way of stopping these babbling tongues or of excluding those "pickers up of unconsidered trifles," the interviewers of the daily press, there will be fur and feathers flying before long at the New Opera House.

* * *

The Princess of Trebizonde is only a precursor used to prepare the way for the new sensation at the Casino, The Beggar Student, which is a new version, so far as the book is concerned, of The Lady of Lyons. The adaptation will be by Oscar Weil, a ripe English and German scholar, a fine musician and a clever writer; so we may look for a decent book this time. The music is pretty and jingly, but many old friends will be recognized in a new dress, as, for instance, the Gens d'Armes duet from Genevieve de Brabant. The opera is an immense hit in Germany, where the German phrase represented in the English version by "sponge it out," is applied to everything and every person that is in the least objectionable. We should not be surprised if the same "skit" caught on here.

* * *

The Sunday concert at the Casino was of the average goodness. Of course we must not judge Aimée by the ordinary rules. She is no longer a singer; but she is *Aimée* all the same. For the better understanding of this jocosity we may explain that Aimée in French means "beloved." Nigri and Nizzo are really singers, and as such gained hearty applause. The orchestra music was good, as it usually is, and the attendance also.

* * *

Martha Porteous has arrived in town after a lengthened stay in Europe, studying under Randegger and other great vocal teachers. Miss Porteous has a powerful and well-trained soprano voice, has appeared successfully in several operatic parts in Europe, and lately at the Tivoli in San Francisco, and, coming at a time of dearth in vocal talent, will be an acquisition, we are fain to believe.

* * *

Anthony Reiff has just finished some admirable illustrative music for The Flying Dutchman, in which Mr. Flockton proposes to star this season. The music is descriptive and characteristic, and very good music in itself. Mr. Reiff has a knack that way.

* * *

Mapleson will be first in the field this season, and, we must say, there's a fine array of battle. Well! "To the victor belongs the spoils." We sit by impartial, so that the public be truly served. We care not who reaps the profit. Perhaps there may be enough for both! We hope so.

Professional Doings.

—Rehearsals for The Beggar Student are held daily at the Thalia Theatre.

—E. G. Spangler has been engaged for the juvenile part in the Hoop of Gold.

—Nov. 5 Harry Montague will appear at Boston in a sketch called The Dude.

—The wife of Gus Levick obtained a divorce last week and the custody of their child.

—Richard Marston and his assistants are busy with the scenery for Storm Beaten.

—Amelia Watts has been engaged by Brooks and Dickson for Effie Ellsler's company.

—The Grau French Opera company are rehearsing at the Fourteenth Street Theatre.

—Brooks and Dickson are adding more space to their offices over the Standard Theatre.

—Luscombe Searelle and his English briar-pipe are becoming familiar about the upper part of Broadway.

—It is said that Robert Grau intends giving up his cheap opera venture and forming a dramatic company.

—Moths, shortly to be produced at Wallack's, had a run of one hundred nights at the Globe Theatre, London.

—Mrs. Russell and her children, Annie and little Tommy, are engaged by John Stetson to support Sara Jewett in Pique.

—Jennie Yeamans was treated to music, fireworks and ice-cream after her appearance in Montgomery, Ala., last week.

—Al Hayman, manager of the Bush Street Theatre, San Francisco, and formerly of the Australian theatres, is in the city.

—Frank Lincoln will deliver his lecture on The Humor of the World, under the Redpath Lyceum's management, this season.

—Tony Pastor opens his regular season on Monday week. His stock artists remain the same, except May Irwin, who goes to Daly's.

—The Tourists in a P. P. Car (Specialty) are reported to be dispensing with some of their people, the excuse being heavy expenses.

—Reserved seats for the Langtry engagement are already selling at the Windsor. The Lily does not appear there until February.

—Mapleson's property man has deserted the "Academical" ranks and is engaged upon the properties for the New Metropolitan Opera House.

—James C. Kenny has left Annie Pixley and joined Rice's Pop Party No. 2 as musical director. No. 2 has supplanted No. 1 in New England.

—Stetson's Monte Cristo company is testing the capacity of the Globe Theatre, Boston. A fortnight engagement closes there on Saturday night.

—The acoustic properties of the People's Theatre are admirable. Every word uttered upon the stage can be heard clearly in any part of the house.

—It is now under consideration to continue Masks and Faces for another week, as it has played to such good business at Wallack's. Moths is in rehearsal.

—A. W. Purcell, leading man and stage manager for Minnie Maddern, has, at the request of Le Grand White, assumed Miss Maddern's business management.

—Alf Wyman says he has not given up his intention of starring. He goes on the road again next week, and thinks he may do well with Yakie outside of New York.

—C. P. Flockton has patented several mechanisms connected with the scenery for the New Flying Dutchmnn. French and Son are the agents for these appliances.

—Dominico Caro, one of the opera singers who arrived from Europe Tuesday morning, was so ill that it was deemed necessary to remove him to the New York Hospital.

—The Kernells, who have been so long known on the variety stage, take a combination on the road this season, in connection with the English variety actors, Wheatley and Traynor.

—Caroline Hill, who is in the cast for Moths, at Wallack's was for a long period a member of the late J. B. Buckstone's company, playing in the Overland Route and other dramas.

—The Fifth Avenue Theatre is John Stetson's headquarters. It is a busy place all the day through, with innumerable callers concerning the business of his various enterprises.

—Dora Stuart has been secured to play Mrs. Buzzard in Sims' play, In the Ranks, which is shortly to be brought out at the Standard. Sidney Howard has been engaged to do Joe Buzzard.

—The Sixth avenue front of what was formerly Booth's Theatre has entirely disappeared, and a new building of red brick, with stone and terra-cotta trimmings, has risen in its place.

—The Aronsons are justly proud of the Casino. Every day visitors call to look over its beauties, and scarcely a week passes but some foreign magnate or potentate is a guest at the opera.

—George R. Sims has altered the title of his new play from The Soldier's Wife to In the Ranks. It is now in rehearsal and [illegible] at the Standard. There are twenty-six speaking characters in the play.

—The dramatic agents all agree that the season has resulted so far in comparatively few disasters. Less than the average number of companies have returned, and quite a number are yet to go upon the road.

—Signor Ennes Coppini is under contract to the Kiralfys for two years. In addition to taking the leading male part in Excelsior, he assumes a large share in managing the stage groupings, dances and marches.

—Fred Burgess has started out ahead of his brother Neil, who on Saturday night closes a six weeks' engagement at Tony Pastor's and goes to Baltimore and Washington for two weeks and thence directly West.

—On Friday afternoon a chimney flue in the Star Theatre building took fire. A crowd soon gathered, attracted by the Fire Department apparatus, which had been summoned to the spot. The fire was quickly extinguished.

—Hyde and Behman now own three theatres. Their own house on Adams street they run themselves, while they lease the Grand Opera House in Brooklyn and the New Park Theatre in New York to Messrs. Knowles and Morris.

—The auditorium of the new Bijou is assuming proper shape. The architect and manager are on the premises all day, and the scenic artists are engaged at their studios and in other theatres upon the scenery, while rehearsals are progressing of Orphee aux Enfers.

—Rentfrow's Jolly Pathfinders, at present touring Michigan, comprise J. N. Rentfrow, Marie Jasper, Maggie Willett, Dot Seville, Harry Thorne, J. F. Green, F. W. Stillman, Professor Wilberforce; J. J. Kelly, agent. They have two pieces, Scraps and Six Peas in a Pod.

—Facts drew a good house on Saturday night at the Grand Opera House, and the Florences acted with spirit. Lord and Lady Mandeville and Howard Paul occupied a private box, and the gentlemen of the party, with Florence, afterward attended a house-warming at the Lotos Club.

—A recent letter from an American in London says: "The British public cannot comprehend the peculiar advertising of Minnie Palmer's managers. They have billed her as the greatest living American actress. Any English actress who styled herself in such a way would be laughed at, and would never think of going abroad to do so."

—Pedro, the opera which was produced at Philadelphia last week for the first time, was withdrawn on Saturday night. The reasons for disbanding the company are conflicting, as stated by the members. Some of the latter arrived in town on Monday, being left to get back as best they could. The managers, however, are reported to have money.

—Sydney Grundy's new play, The Glass of Fashion, now being played in London, and in which Alice Dunning Lingard takes the leading part, has been secured by John Stetson for this country. It is a satirical comedy, hitting off the follies of the hour, and taking its name from the title of a paper which a vulgar *parvenu* controls in order to puff himself into good society.

—The offices of the New Metropolitan Opera House look on to the lobby and vestibule, and the heads of the departments can view all that is going on from their rooms. The seating will soon be completed, and the sanitary, ventilation and escape from fire arrangements are of the most improved description. Alarms are placed throughout the halls and building.

—Dan Frohman's office is now a gem, being out of the hands of the decorators at last. Souvenirs and medallions cover the walls, while one side is taken up with a gallery of the actors, actresses and others, under the management of the M. S. Frohman himself is a complete encyclopædia of the movements of the company, carrying *in sette* the dates and a directory of each.

—Early on Monday morning a large number of Abbey's Italian chorus for the new Metropolitan Opera visited the building, spending the entire forenoon examining every part of the interior. A MIRROR man engaged in conversation with some of them. They are all enthusiastic, and warmly espouse Abbey's cause, saying they will soon close up any rival house—even the Academy. That remains to be seen.

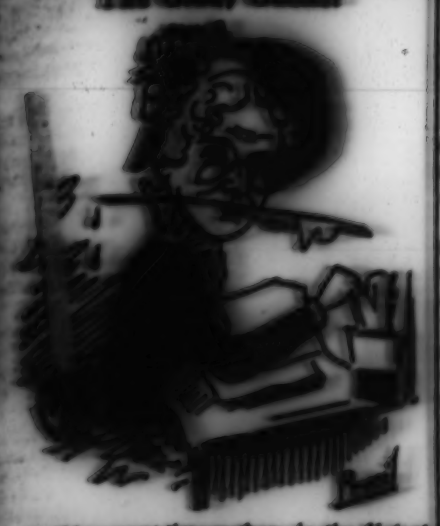
—A Kentucky critic says of Lizzie Evans that "she can show more linen and be freer from vulgarity than any actress we have ever seen." He proceeds further to say that "she concentrates feeling until its confines burst," and "is at times lost beneath the deep emotion of a supposed reality." This is what we are to expect when Miss Evans, with her emotion, concentration and linen, bursts upon the Metropolis in May.

—Edwin Brown, who has been for some years in California and Australia, starring in the latter country, has returned to New York, and commences a starring tour through the United States in Only a Woman's Heart, under the management of C. R. Gardiner. It is said to be a strong piece, with ample opportunity for character and comedy acting. He opens at New Orleans in three weeks. Spies and Smart are engaging a strong company to support him.

—Mr. Marras is the author of a play called La Famille d'Arnelles. This piece was accepted by the manager of the Odeon Theatre, Paris, in February, 1881. The play has not yet been produced. Mr. Marras has sued M. de la Rounat, manager, for $3,000 damages, caused by the delay. The Court decided that the manager should pay $600 to the author and produce the play within sixty days. They have a decisive way of dealing with these matters in France.

—The funniest performance of any aerial artist is that given by J. L. Manning, at the London Theatre, in this city. When his turn to appear comes an apology is made by the stage manager, as the gymnast is nowhere to be found. Presently an old man in the auditorium denounces the performance as a swindle, and declares himself as a farmer from New Jersey, in a decided Cork brogue. He states he is sixty-seven years old, which, indeed he looks, and offers to bet one hundred dollars that he can outdo the feats of any youthful performer. The bet is taken, and he commences in a ludicrous manner to mount the trapeze, ending in most daring acts, which reveal, finally, a youthful, powerfully framed athlete.

The Giddy Gusher



At this present time we have in the United States three very remarkable young men. I don't believe such a trinity ever existed here before, each one of the trio a full-fledged entertainment all by himself—Fred Leslie, Frank Lincoln and Richard Mansfield. To be wrecked with one of these men and a Weber upright on an uninhabited island would be to sustain injuries of a most delightful character, and if such an accident was in store for me and I could make my selection—well, I should give Leslie first choice.

***

Mansfield might get cranky and fight with me, as he has already done once, and my friend Hopkins—that is, Mr. Lincoln—might pine for his Arcadia Ranche in London and get gloomy; but Leslie and I would build verses and new tunes and knock out quaint conceits and run a show by ourselves that should make a wilderness blossom like a rose.

***

Richard Mansfield is a genius and he knows it. An attribute that takes half the charm from superiority is not so much a consciousness of its possession but a firm conviction of the inferiority of everybody else and a rooted belief that they enjoy a monopoly of the superiority. Now at the Lotos Club, the other evening, the Gusher (who is a sort of Asmodeus) was delighted to see the enthusiasm with which Leslie received the contributions of Frank Lincoln to the entertainment.

And speaking of that entertainment, what a delicious Saturday night it was with Carleton singing as even he never seemed to have sung before, leaving his "Over the Hills and Far Away" to haunt the hearts of his hearers when they were far away.

Then there was the remarkable basso song of Heindricks.

There were the funny stories of Burdette.

The charming oddities of that nicest of gentlemen, Burbank.

And then Frank Lincoln.

***

A year or so ago a Mr. Hopkins, a young man in the banking business, developed such a talent for mimicry that it seemed a shame to confine its usefulness to an admiring circle of personal friends. The gentleman was urged to go abroad and make his public appearance in some of the towns in England. He did so and made an instantaneous success. His *debut* in London verified the warmest predictions of his advisers. He became the fashion. And no entertainment has been so lauded and patronized as Mr. Frank Lincoln's. The young man rightly determined that however well the name of Hopkins looks on the Declaration of Independence, it wasn't really a daisy for a poster, so he took for stage purposes the more attractive one of Lincoln. And since the lamented John Parry's, London has accorded no entertainment such a cordial endorsement as they have given to Frank Lincoln.

***

Now he comes to us for a visit only, as he has business engagements early in the year across the water.

And how clever he is the Lotos boys on Saturday night could attest. Whether in ventriloquial imitations, in songs, in stories, in side-splitting dramas played on a rug, or in Talmudgean sermons, Lincoln is a most remarkable performer. And New York waits only an opportunity to hear him to say we have produced the most wonderful one-man entertainment the world ever was amused with. And of those who heard him Saturday night, Fred Leslie was the most generously delighted listener.

***

I remember carting a careful critic to see that lad in Madame Favart. I had contracted an honest admiration for him as an artist in something he had done previously.

"Ah, well" said Ichabod, "he is Charles—that's himself he is playing. Many people make successes of parts that fit 'em like gloves, but when a mitten comes along you don't see a finger or hear a hand."

And I answered that that man would make a good fist of it in a boxing glove, a pair of brass knuckles, or a lady's lace mitt.

Then having run the poor metaphor into the ground, the argument was dropped.

***

Afterward I saw Leslie in several things and renewed my allegiance to first impressions. In that Saturday night was a triumph when Irishod said, "the most accomplished, thoroughly delightful fellow he had met in years was Frederic Leslie." And Leslie, on this occasion, repeated a song he sang here once for a benefit, called "Love in all Languages," and did his wonderful ditty of the Doll in the Lowther Arcade.

***

THE MIRROR published the quaint words of that ballad when Leslie first wrote them. But to hear him sing them is to take quite another view of a very funny subject.

We all of us entered into the woes of that humble little man-doll who loved the waxen beauty who "longed for higher society" and deigned no recognition of the lover in the "lower grade." We sympathized with the poor French drummer who arrived in the Lowther Arcade and fell victim to this terrible flirt of a doll. We heard with tender regret his serenade on the tambourine he borrowed from a troupe of wooden Christy minstrels. And when the haughty beauty is bought and paid for and done up in white-brown paper for exportation into "higher society," and the forsaken drummer and the humble little man-doll shut their eyes and prayed that no accident to her beautiful limbs might occur in transitu, we not only felt how superior to base human emotion is the Doll of the Lowther Arcade, but realized the genius that could elicit from such simple means so much delightful amusement.

***

Fred Leslie is a clever man, and the instant I hear he is going aboard a schooner with one of Weber's pianos, I shall take passage and look out cheerfully for the desert island and the shipwreck, with which I began my mention of him.

***

I'm going up to the boss bonnet-builder to have her run in a knot of crape among the nest of flamingos she has put on my Winter hat.

That bit of crape will represent the poignant grief I feel at the deep damnation of Mantell's taking off by Frohman. Why on earth didn't he go for the lead with that hairless darling, Jim Collier? Why on earth didn't he stand on his head till that other cherub, John Stetson, had proved the value of his Gusher's advice and wanted him for the Fifth Avenue? Great Cæsar's ghost! what will Mantell do in the Sunday-school drama? Knock the bottom out of it as sure as you live.

***

They (the managers) have no idea of the fire and fervor of this young man till they see some one else tackle Epanoff. I thought Monday night as I looked at Coghlan and Gerard, the probable exponents of the plagiarism of Fedora when it is done at Stetson's, "what a mess they will make of it—a pair of stilts and a bowl of bread and milk."

There was one time here among us another young demi-god, with "a heart of fire and blood like new wine," similar in so many personal and artistic respects to this new comer that instinctively I think of Walter Montgomery when I mention Robert Mantell. That hot headed, untamed mortal dashed through a brief existence of "ardent joys and agonized tears," put a pistol to his handsome head and an end to his blissful, painful life. Still he went off in a blaze of glory. Mantell is taking his dose of lead in a different way. I would rather pass my life in a big iron soup-pot with the lid jammed down close than stifle with suppressed emotions in the restricted atmosphere of that estimable institution, the Madison Square.

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It's one of two things: Either Mallory cuts his "Christian Churchman at Earnest Devotion," and comes out with dramatizations of Zola, Mallock, Lucifer and the Gusher, or Robert perishes, like a frog, of compression of his internals and cold water on his furnace.

In either case it's a good man gone wrong. Why didn't Mantell go up to Bull's Head or down to me for a steer?

Oh, Boss! chuck in another chunk of crape and give the mourningest beads from out your store to tie round the neck of your bereaved

GIDDY GUSHER.

Madam Piper.

The new comic opera, Madam Piper, by Woolson Morse, of Boston, is being equipped by W. A. Mestayer the owner, and we shall before long have an opportunity of judging its merits in this city. Mr. Morse is pleasantly remembered as the composer of that charming work, Cinderella at School, which enjoyed a long and successful career at Daly's. The book is by Cheever Goodwin, the clever young man who wrote the text of Rice's Evangeline, and whose blank-verse play, The Violin Maker of Cremona, John Howson pronounces a masterful work.

People, whose opinions are entitled to respect inform us that the score of Madam Piper presents many points of merit and contains all the essentials to popularity. The libretto is also pronounced by them to be a fine specimen of witty dialogue and bright versification. The charm of the composition, it is said, is the ingenious manner in which familiar nursery rhymes are introduced with music of the most florid description. The simplicity of the piece and the picturesque scenery which it requires make it peculiarly suitable for the holiday season. Mr. Mestayer would like to get it on at that time for this reason. He has been in the city for several days, endeavoring to place it at one of our theatres, but he has failed thus far in securing the length of time he wants. He thinks it ought to have a headway of one hundred nights at least.

The plot of the opera is simple. The first act introduces Madam Piper, the old woman who lived in a shoe, who had so many children, etc. The shoe forms the principal feature of the act. It contains windows of all ages and styles of architecture—Doric, Ionian, Grecian, Queen Anne, Elizabethan, etc. Madam Piper's twenty-four daughters are discovered washing at twenty-four tubs, with as many telephones for wash-boards. On these the young ladies keep time as they sing, and it is expected to make a novel and effective opening chorus. Several nursery songs significant of childhood's days are sung during this act, among them being "Where are You Going, My Pretty Maid?" "Mary, Mary, Quite Contrary," and "When the Wind Blows."

The second act is laid in the palace of Old King Cole. Hither Madam Piper has brought her numerous progeny by the assistance of Benjamin Spratt, brother of the storied Jack. Here a funny song called the "Etiquette Song" is given by the Piper family. Then follows a chorus for King Cole's benefit, after which the monarch cuts the pie, from which the four-and-twenty blackbirds soar to the flies, which in this case answer for the skies. Of course there is some love-making. Madam finds some friars who have been invited to the banquet are students in disguise. They are smitten with her daughters. She gets the King to banish them to a remote fort, and Spratt follows them into captivity. "The mouse runs up the clock" at the end of this act to concerted music.

Between the second and last act a curtain, on which the cow is shown in the pastime of jumping over the moon, is exposed to view. The last act is at the fort. The student prisoners are rescued by the daughters of Madam Piper, who have become soldiers. It is then discovered that King Cole is Peter Piper and the father of the fair Pipers. The king has a topical song, in which he discloses how "Peter Piper picked a peck of pickled peppers." It is thought by Mr. Mestayer that this ditty will rival in popularity the "Dotlet on the 'I.'" The convicts sing a chorus to ball and chain accompaniment. Madam Piper reappears, and all parties are reconciled and made happy.

The people already engaged for the principal parts are Theresa Vaughn, the contralto; Martha Porteous, a young lady recently arrived from Vienna, and from whom much is expected; Harry Brown, the popular Lorenzo, who will be King Cole; and Elma Dolaro, who will create the part of Madam Piper. Mr. Mestayer himself will appear as Benjamin Spratt, who, unlike his brother, ate fat. This cast should make the opera a success, if it really possesses the merit which is ascribed to it.

Mr. Miner Radiant.

"I have been very fortunate with all my ventures," said Manager Miner to a MIRROR man yesterday. "The People's has proved, past the shadow of a doubt, that it fills a want. I have provided a comfortable, cosy house, with seats at low prices, and with the same combinations and attractions that the dollar-and-a half houses give. You have seen its success. Why, last week, rain or shine, Emmet drew immense houses. At each performance, large crowds assembled outside, and when the curtain was rung up not a seat was to be obtained, all the available standing room being occupied also. I have secured the best possible assistance. The attraction this week and that for next is promise of the value I intend giving.

"I have a share in Haverly's Silver King companies, both of which are playing to great business. We are forming a third. We have been careful to engage good people, to ensure even performances. The play deserves it, and is very popular. There is no truth whatever in the story that I bought any of Haverly's interest beyond what I originally arranged for.

"The accident reported in the daily papers was exaggerated. Really no accident took place. A *papier mache* ornament covering some iron work fell down, hence the rumor. All my theatres are well constructed, and are doing a paying business."

Letters to the Editor.

AN ERROR CORRECTED.

PHILADELPHIA, Oct. 2, 1883.

Editor New York Mirror:

DEAR SIR:—I see by this week's issue of THE MIRROR that Miss Amy Stone is to create the rôle of Helen in Catenhusen's opera, Lieutenant Helen. It is a mistake, as I play the part; also, open in Islandia Monday next. Yours truly, AMY GORDON.

A MISUNDERSTANDING.

NEW YORK, Sept. 28, 1883.

Editor New York Mirror:

DEAR SIR:—In your number of this week your reporter makes me say I am leaver of the Theatre Royal, Melbourne. The gentleman must have misunderstood me, as this is not the case.

Yours very truly,
JAMES ALLISON.

HAS NOT RETIRED.

SUNDAY, Oct. 7, 1883.

Editor New York Mirror:

DEAR SIR:—In to-day's *Mercury* I read an item in the "Footlight Gossip" that I had retired from the stage and was devoting myself to philanthropic purposes, etc. I beg to say that I have not retired from the stage, and that I am ready to accept engagements with first-class companies. Respectfully yours,

GABRIELLE DU SAULD.

A PROGRAMME COMPILER'S ERROR.

NEW YORK, Oct. 1, 1883.

Editor New York Mirror:

DEAR SIR:—Will you please correct the mistake made in your paper of last week, about my playing Rose Cheri in The Romanoff here, in New York. I did play the part on the road, but it was Emma Hinckley who played it here. We are two distinct persons. By correcting this article, you will oblige me very much. Most Respectfully, NELLIE PIERCE.

[According to the programme, Rose Cheri was acted both by Miss Hinckley and Miss Pierce. Not knowing which was which, our critic mentioned the two names.—ED. MIRROR.

A MATTER OF OPINION.

NEW YORK, Oct. 4, 1883.

Editor New York Mirror:

DEAR SIR:—Allow me to ask if the one given in your last issue to "Are the School for Scandal would be an 'unholy mix' on you seem to think? Lily Post is a very capable actress, and in an unholy (morals) Francis Wilson's possibility to widely contrast to the comedy abilities; he cannot sing. Mr. Hall is not an very bad. As for the others, they cannot be classed as first-class in their line. But subscriber Lenox forgot, Digby Bell and Louise Sandlin and the performance would be decidedly creditable. Yours, &c., MYRON BARNUM.

PLAY THIEVES.

LAW OFFICE OF BAKER & BAKER,
ALTON, Ill., Oct. 3, 1883.

Editor New York Mirror:

DEAR SIR:—I have taken a deep interest in your fearless crusade upon the play thieves. Your determination to bring all transgressors of our copy-right law to justice must commend itself to every citizen, and to none more than the managers. I, for one, trust that you will not give it up until you have managed them all out.

Some few nights ago a "scout," calling themselves the "Bella Golden Company," were here and gave Gus Glover Ward's Forget-Me-Not. They also play Augustin Fisher's Miss, The Lights of London, and several others they have stolen.

This is the same troupe of Golden that was exposed in THE MIRROR last year. I think they are in Missouri now. Yours, ——. H. K. BAKER, Jr.

MR. COLEMAN INDIGNANT.

137 E. EIGHTH STREET, NEW YORK,
Oct. 6, 1883.

Editor New York Mirror:

SIR:—I wish to call your attention to a scandalous paragraph in your issue of the other day. As for back as last April a man with the synonymous name of "Brown," representing himself as Haverly's agent, engaged me for the principal comedy character in The Silver King. I promptly got good terms, and secured them on that condition with the understanding that I was to play in other companies as required.

It was a long interval until the 25th of September (the date of opening), but I was asked to play my character in Brooklyn for a fortnight before that time, as the actor they expected had not yet arrived from California. I did so, and think the company will remember me when I say I made a favorable impression. It is rather late in the day, however, to speak of my success as an actor. That has been settled long ago by the press of New York and by my performances of original characters at Wallack's, Niblo's, Salsbury's at Boston, and formerly at the Madison Square Theatre and with Augustin Daly. So that on it may, on the second night of my season with the second company, judge of my capacity, to put it mildly, as me being a man from an intelligent school Sunday, accompanied by C. A. Andrews, informing me my resignation was solicited. This being a novel experience to an old an actor as myself, and as in an interval of five months there had been plenty of time to accomplish my capacity, I asked the meaning of such extraordinary procedure. Sunday assigned as sufficient reason that "he did not like my performance of the character!" Well, I had to face the music.

I left after a fortnight, and am now facing the Winter without present employment.

Now to explain the outside. My contract was signed solely by Haverly. When his troubles culminated last Summer I am credibly informed that he assigned his interest in both Silver King companies to other parties, the one I was with being made over to a gentleman named J. H. Sunday and one C. A. Andrews—known to fame as the party who left California some little time back, leaving a company in the lurch. These people got together a "smash" company, about a week before opening in Jersey City, at very cheap rates, myself and a few others being the only ones who had contracts with Haverly alone. *En Avenchine*, Mr. Haverly's contracts are as elastic as the king's conscience was popularly supposed to be, and Sunday and Andrews took advantage of a knavish clause in mine to this effect: "If the party of the second part shall not, in the estimation of the party of the first part, render the character assigned satisfactorily, two weeks' notice may annul the agreement."

It was not a question of capacity, however, but of money. It is well known I had the largest salary in the company. That was where the shoe pinched. They procured a young man to supersede me for about one-third of the money I was receiving. Questions of physical and mental adaptability to certain characters on the part of actors never enter into the calculation of the hucksters of the stage. With them it is simply the question, "Who can we get for the least money?" I write this letter in self-defense, as there are always some "good-natured friends" (?) who would assign any but the right reason for this abrupt termination of my engagement, and I trust you will publish it not only in justice to myself, but as a warning to all credulous gentlemanly. Yours truly, EDWARD COLEMAN.

MR. TAYLEURE'S SIDE OF THE STORY.

BROOKLYN, Oct. 1, 1883.

Editor New York Mirror:

DEAR SIR:—A mendacious statement about a gentleman's name demands no reply from me; but Cleveland K. Horton, alias Philip Keeble, of Buffalo, shall nevertheless be honored by an answer. My pen shall emphasize the contempt previously expressed by the toe of my boot.

Horton personally sought me out in Buffalo last April, and after a lengthy and lachrymose recital of the professional wrongs he had suffered through Messrs. James W. Collier and A. M. Palmer, secured an engagement to play anything I might choose to assign him. This engagement, it was formally agreed, should commence any time from Sept. 3 to 17. A few weeks later I cast him expressly for confidential—not Mawworm Blood, or any other "leading part," as he falsely asserts, but Dick Hare, Applause and Carlyle.

It was subsequently arranged that he should play Jerry Sluggers in Kit, and Dick Hare, but on the 28th of July I received from him a letter (now before me) in which he unwittingly stated that, though disliking very much the March Brothers, of Buffalo, who owned, he added, to be "utterly incapable of keeping any engagement," he had seventh-class parts offered open to play Livingstone in The Streets of New York for them, and in despite of many drawbacks and of Mr. Mayer's "hesitancies," had entered "on an engagement."

I was foolish enough to believe these assertions, and thinking to give him a fair trial, I assigned Horton, in ample time for every requirement of honest ambition, the rôle of Levison in my new play of Isabel Vane, and called the company to Boston August 27, preparatory to commencing the season with Mrs. Chanfrau at Chelsea, Sept. 3.

Horton reached Boston in time, but refused to be rehearsed from the first call because of "a bilious attack." On the succeeding day I met him, and immediately after ordering me he had the cool impudence to ask that I should advance him a considerable sum of money, or to become responsible for his hotel expenses. Of course I declined to do so, the more especially because he was at that time, and is now, owing me a small amount of money, loaned him in April last, to get him out of Rochester.

On Saturday, Sept. 1, he rehearsed Levison for the first time. His extreme nervousness, which smelt of drugs, and his ridiculous awkwardness made me suppressive of some disappointment. This fear I communicated to him at once, and his excuse was by no means reassuring. A new source of apprehension was found in reports which reached me that his personal habits rendered him at times unreliable, and that he had been very suddenly and seriously disqualified on an engineer performance in Buffalo. These reports doubled me, and at 4 o'clock that same evening (Saturday) Mr. J. Clinton Hall received at Gunnis, N. J., my telegraphic summons to report at once to me in Chelsea. He did not learn, however, that he was to play Levison the succeeding Monday until after his arrival; after Horton had left for Boston. The last rehearsal of the piece was called at 10 A. M. At a quarter of 11 Horton staggered into the theatre, and boldly walking upon the stage, attempted, with a coolness which fairly staggered me, to excuse his non-relation by the assertion that it "could not be helped," and that he had sent me word "to the same effect." In fact he had. At 10 o'clock that morning—the very hour set for the rehearsal—I is informed a little girl in the company that she could say to me he had "gone to Boston on business."

I thought the man either crazy or drunk, and remarked to him that his conduct in keeping a number of ladies and gentlemen waiting his convenience was not only a violation of his duty to me, but was also very "ungentlemanlike." Greatly to my surprise he violently responded, in the presence of the entire company, that he was no "common actor" to be thus reprimanded, and if I repeated the insult he would "fling me into the orchestra."

What followed need not be particularized; of course the braggart relied upon his size and strength, and of course he was disappointed. When through the exertions of Messrs. Hall, Verzay and several other members of the company, he was torn from my clutch upon his throat, without pausing to utter one word, without so much as once looking back to the spot where I was yet struggling valiantly against those who insistently withheld me, the fellow fled, pallid and trembling, from the theatre, and had only energy enough left when he reached the shelter of the street to—burst into tears.

I this statement of facts I will have verified by the only members of the company now present in Brooklyn (the remainder being with Mr. Chanfrau in Philadelphia), and whose attestation cannot be controverted.

I no question of personal or commercial responsibility is one that can never arise between myself and any other honest person. It is utterly beyond Horton's right or reach.

PROVINCIAL.

BOSTON.

During the past week nothing new was offered to the public in this city, the theatres presenting in the majority of cases the successes of last season and of this season, and judging by the crowds which attended the different premises the same bills could be continued for months to come. Johns, Minnie Cointe, Maggie Mitchell, in favorite characters; Virginia, Wagnerand the Black Flag, were the principal attractions, and each, with the exception of the Black Flag, held the boards during the present week.

Minnie Cointe, of late very prominent at the Globe Theatre, is regarded with interest, holding the close attention of the audience, who are ever ready to show their friendship for the rather remote Edmund Burton, receiving his usual share taken with the heartiest applause, due to Cointe's commendable feelings, to the powerful acting at her back, and to the complement and vivid scenic prospect on the stage. Burton, standing upon the ruins, claims the world as his, as generally upon the Globe Theatre stage, forms a picture which can not fail to make more than a momentary impression. James O'Neill sustained the title role in a manly and very effective manner. Frederic de Belleville, George C. Boniface, J. W. Gilmore, Forrest Robinson and Minnie Monk also deserve praise for both acting and make up. Monte Cristo was placed upon the stage in magnificent style with the prodigal attention to detail and attracted crowded houses. It will be continued this week.

Maggie Mitchell, who is always a favorite in this city, opened at the Park Theatre, presenting Mignon and the Little Savage. Miss Mitchell has a style so peculiarly her own that it would be difficult to imitate, and that she still retains her hold upon the public here was proven by the huge house which greeted her and her well-selected co., prominent among them being B. R. Graham, R. F. McClannin and Charles E. Lothian, who render fine support. Miss Mitchell remains this week presenting Jane Eyre, Fanchon, Pearl of Savoy, and the Little Rebel.

Boston Theatre. I can add nothing new in regard to the presentation of Jabez, the sign "standing-room only" which appears nightly showing the appreciation with which the public greet the efforts of the management to present a spectacular drama, second to none in the manner in which it is placed upon the stage. There will be no change of programme for some time.

Virginia during its second week attracted good-sized audiences, who were greatly amused by the many new and bright ideas introduced and pleased with the singing, the songs of the Dudes in particular winning hearty applause. Monday, Tuesday and Wednesday of the present week Virginia will be repeated with Georgine von Jarnowsky as Virginia, and Lillian Kendall as Lady Magnolia. During the balance of the week Pinafore will be represented with a strong cast. Next week the Wyndham Comedy co. commences an engagement.

Wagner continues to delight the large numbers who visit the Museum, the amusing incidents keeping the audience in continual laughter; built may be found by some on account of the lack of plot, but still Wagner proves its purposes of affording a bright and enjoyable entertainment. In speaking of its success it should not be forgotten to give credit to the company, Hanson, Wilson and Parks and Kate Ryan in particular giving prominence to their characters, Mr. Parks, as Pete Spunk, the poet, has won great praise in a character entirely different from those he has in the past been called upon to appear in. Wagner will be continued for a number of weeks.

The Black Flag has attracted crowded houses at the Howard, the company giving an excellent performance. Edwin Thorne received his former triumph on the principal character, while Russell Bassett made a hit, as usual, affording shouts of laughter and proving himself a capital character actor. Harry Woodruff, as Ned, sustained much talent, saving the character in an admirable manner. The company was strong throughout, being far above the average. The scenery and appointments were excellent. This week the Novelty Four opens, which includes many favorites, will appear.

Bijou Theatre. The season commenced at this theatre with Duff's Minstrels, who presented a programme of average excellence, commencing with a first part and concluding with a farce entitled De Sheriff's Dilemma. This week The Cousins Parodies, consisting of trained dogs, birds, horses and monkeys will appear.

Bijou Museum. A number of new and pleasing features were included in the programme of the first week, and an excellent entertainment, including many novelties, will be offered to the patrons this week.

Manager James A. Gilbert has returned to the city; he has been on Frank's Red Boy, in which he will probably appear on the Red Boy's Fe, is progressing finely. It is not unlikely that the grocery man will be written in as a German character.—The Ideal Opera co., which will appear at the Globe Theatre next week, will produce The Bohemian Girl, Fra Diavolo, Fatinitza and the Mascotte. The Opera co. will be followed by the Fifth Avenue co. in Pinafore.—John A. Morton, Ed. J. Buckley and Charles Davis were in the city Tuesday.—Thomas Flaherty, manager of the Corinne Sisters, has returned to the city.—Gabriel Ravel will be under the management of Messrs. Rich and Harris next season.—Charles Bradenburg has been in Europe a number of times lately; it is not yet certain that he will leave the building on Washington street, formerly used as the Casino dime rooms, for a museum.

CHICAGO.

Aiken, Dillon' new opera, received its first representation in this country, and in the English language at the Grand Opera House on Thursday night. J. C. Duff is to direct the piece. The scene of the opera is laid in India, on and in the vicinity of the sacred City of Benares. The story is, in brief, the love at first sight of Gerald, an English officer, for Lalume, the daughter of Chunder, a Brahmin priest, who has dedicated his child to the service of the Hindoo gods. Gerald, together with another officer and his fiancee and a maiden aunt, penetrate the sacred precincts of the temple, and there Gerald and Lalume are united here. The priest vows that Gerald shall die for his presumption, and in the pursuit of the murder plans, aided by her father's guile, to stay, in order to make the officer betray his friends, to entice Gerald, who, hearing Lalume's voice, has made himself known to the priest. The second act opens with the arrival of Gerald's friends at the temple, their capture and the wrath of the priest at finding that the army is about to march upon his home to join his regiment. Lalume appears on the scene, and Lalume, finding her lover about to be put to death, exposes the plan of a subterranean ghost from the temple and flies to her lover's cause. The enemy is put to rout, and the music is of a high order. The third act presents the interior of the temple, and the plot of Gerald's friends that were probably drawn into the trap, captured. It is a work that will grow in favor. The original music, as rendered by Signor Bimboni, is not extraordinary, but with few exceptions, the overture being the best of all. Emma Juch made a splendid impression as Lalume. Her voice is a pure soprano of great power and sweetness, and she sang the difficult and trying music of her part with a skill and finish that the company as a whole could not equal. Juch was well supported by Lennox Pawle as Gerald, who, having Lalume's voice, has made himself known to the priest. The second tenor part, that of Lieut. Fredericks, was taken by Mr. Bimboni, who, and rightly, has given the army in charge of Gerald's friends, and Lalume, finding her lover about to be put to death, exposes the plan of a subterranean ghost from the temple and flies to her lover's cause. The enemy is put to rout, and the music is of a high order. The third act presents the interior of the temple, and the plot of Gerald's friends that were probably drawn into the trap, captured. It is a work that will grow in favor. The original music, as rendered by Signor Bimboni, is not extraordinary, but with few exceptions, the overture being the best of all. Emma Juch made a splendid impression as Lalume. Her voice is a pure soprano of great power and sweetness, and she sang the difficult and trying music of her part with a skill and finish that the company as a whole could not equal. Juch was well supported by Lennox Pawle as Gerald, who, having Lalume's voice, has made himself known to the priest. The second tenor part, that of Lieut. Fredericks, was taken by Mr. Bimboni, who, and rightly, has given the army in charge

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. H. and G. A. Dickey, proprietors): Kennedy Brothers' Minstrels showed to fair houses on 2nd. The company contains some good singers and some of the acts were very good. Robinson and Crusoe presented Saturday, Sept. 4th, 5th, 6th, to good houses. The play has many good features, but was not well received as Shipwrecked Fleas. Haverly's would have to be a very poor play that these specialties could not make go. Kennedys on the 11th, 12th and 13th.

Bayless's Opera House (Will E. Bayless, proprietor): Harry Lindley's Comedy co. played a return engagement 1st, to fair houses. Of course they gave a good performance, as they always do when in. The Devil's Auction were the bill the latter part of the week, replacing the 4th. The co. played here last season, but has been re-organized and improved by the introduction of new people that is does not seem the same. The opera house was closed, and the ladies' headquarters, well cleaned, and refitted. The house will be closed until the 25th, when Anthony and Ellis' Uncle Tom's Cabin co. appears.

Park Theatre: Castle's Celebrities gave a good show to fair houses last week. The co. engaged for the season is one of a second excellence.

Items: Any young Southern Illinois want to please here at the close of their engagement Tuesday night. A set of bad business in the season given by the proprietor. Several would salary now due to members of the co. who attempted to entrain Tuesday night's receipts; but were found that the performers had been called to Indianapolis. The members have all left for home. Bayless's Opera House will be closed the first part of the week for the purpose of placing in position the new glass opera chairs. The entire orchestra circle will be seated with these chairs. The others adjoining the orchestra has been closed, as Manager English does not care to have liquor sold about the theatre.

CONNERSVILLE.

Ade's Opera Hall: Third P. Varney's new war drama, A Soldier of the Union; or, A Woman's Devotion, was played Sept. 29 and Oct. 1. This was pronounced to the first performance, and its production was necessarily somewhat imperfect. The following is a synopsis of the play: Vivian Ellsworth, the sole support of a widowed mother and a sister, volunteers in the Federal army. He loves a beautiful heiress, Viola Cambridge, who is also "adored" in a mercenary sort of way by her guardian, Harold Webster. The latter personage opens the play by betting off the Ellsworth farm, which has been involved in debt. After this transaction, and just prior to young Ellsworth's departure for the front, Viola returns from school, and, learning what has been done, tells her lover good-speed, and vows to watch over the interests of his mother and sister (with whose family she has been raised as a daughter) during his absence. Meanwhile Webster hastily offers to transfer the farm back to the Ellsworths, provided Vivian will pledge himself to forget his claim upon Viola's affection. Finding his proposal declined by the young volunteer, Webster next procures a colonel's commission in the same regiment in which Ellsworth is a private. The lovers leave this with dismay, but plight their troth and part, leaving the matter to a woman's tact, aided by Providence and three human confederates, namely, an old negro man-servant, a veteran but faithful lad named Henry Filkins, and Tony Warburton, a "musical Teuton." Colonel Webster secures the confidence of Amos Filkins, the village postmaster, with whose he perfects an arrangement to intercept all letters passing between Viola and Vivian. As the "verdant youth" spoken of is lucky (or rather unlucky) enough to be the postmaster's son, the scheme of intercepting letters was easily discovered and subsequently foiled. At the end of two years, during which time young Ellsworth frequently distinguishes himself without promotion (owing to the machinations of his chief), developments occur which suddenly bring Vivian face to face with General Grant, and also necessitates the hasty resignation of Colonel Webster, who returns home and renews his suit for the hand and fortune of Viola. His proceeds to soften gradually towards him, but ultimately adroitly manages, through the help of her three confederates, to prevent a "declaration." This state of things continues two years longer, when the ultimate termination of the war brings Vivian home—in the temporary of a Colonel. He immediately prefers his suit to the favored suitor for the hand of Viola, and is accepted, to the great consternation of Webster, who has managed somehow to become entwined financially, and is therefore doubly disappointed. Mr. Varney has succeeded better in dramatizing than in producing his piece. The soldier boy, played by Zack Brown, was but tamely interpreted. Zack works hard, but would succeed better as a public crier or Hardshell Baptist preacher. William Hays as Webster has a good voice, but it needs cultivation—ditto his general deportment. There is notably more ardor in his lines than in his acting. Peter Cantrip, the "musical Teuton," who figures as a sort of variety interloper in the play, is a good sketch, but overrates his abilities as an impromptu song. He should be made to commit his lines to memory. Postmaster Filkins (James Starr) was to have for running and plays his part quite well. Lida Trevlyn (the adopted daughter of Mr. Varney) is a pretty girl, and exhibits considerable dramatic tact, which will show up better under discipline. Ella Wood as Mistress Ellsworth acquitted herself creditably. Thad Varney as Ephraim, the colored servant, gave an excellent delineation of negro character. His son, Anson Varney, played the "verdant youth" admirably, but the part is diabolical. Miss Josseline Rogers as Viola did exceedingly well for a girl of seventeen. She is a lovely blonde, and gives bright promise. Little Lutie Miller, a beautiful child of eleven, elicited great applause by her exquisite singing and dancing. She was repeatedly recalled.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): The management of Tony Denier's Humpty Dumpty were very well pleased with the house 2d. This combination's specialties are very fine. Owing to the very disagreeable weather Ranch 10 played to a very poor house 4th. But those who braved the storm were amply rewarded. Ranch 10 is one of the most interesting plays seen here this season.

Items: William Dolan, manager of the Opera House and proprietor of several large establishments in this city, has failed. Liabilities unknown. This may cause change in management of house.

COLUMBUS.

Opera House (John Deup, manager): Trinity Variety co. 1st. Good show, but owing to late arrival the music was bad. No time to make arrangements with the orchestra. Elwood and McAndrews are immense. The Trinities are joined at Cleveland by Sheehan and Coyne. Tony Denier 10th; Dan Morris Sullivan 22d.

FORT WAYNE.

Academy of Music (Julius Cahn, manager): Tony Denier's Humpty Dumpty troupe gave a finished performance to a large and very enthusiastic audience 4th—the largest house of the season. The Boston Temple Quartette, under the auspices of the Union Lecture Association, to a good house 3d. Esmeralda, 12th; Nat Goodwin, 13th; Alf Wyman, 15th; Anthony and Ellis, 19th; Bertha Welby, 24th, 25th; Manchester and Jennings, 31st.

Items: The managerial squabble between Brooks and Dickson and John Scott has at last been amicably settled. Julius Cahn will represent Brooks and Dickson as manager of the Academy of Music for the season.

TERRE HAUTE.

Opera House (L. G. Hager, manager): The Romany Rye was presented 3d and 4th before large and appreciative audiences. [illegible] opened an engagement at two nights and matinee 5th and 6th to light business. Nat Goodwin, 11th.

WABASH.

Ritter's Opera House (Harper Brothers, proprietors and managers): Bunch of Keys co. were here 5th to largest house of the season, and was very well received, as shown by the repeated applause.

LAFAYETTE.

Grand Opera House (F. K. D. McGinley, manager): Tony Denier's Humpty Dumpty appeared 1st to good house. Manager Sidney reported troupe all in good health and doing well. Harry Meredith's Ranch 10 opened to fair house 3d. The troupe and play deserved a better audience. Romany Rye comb. 5th and 6th and continue to very good business.

IOWA.

MARSHALLTOWN.

Westbury Hall (L. C. Goodwin, manager): George W. Baker's Comedy co., supporting John Dillon in Baron Attorney, gave us a performance 3d. Despite the inclement weather a fair house greeted the star, to one of about as great magnitude in the dramatic firmament as his characteristic of the Attorney is in the legal firmament). Throughout the piece there is not a well-defined or well-recorded climax, and I am forced to say, "Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters—to very rags—to split the ears of groundlings. * * * * They have not temperity or abominably." Bunch of Keys co. 4th, to a fair house.

Items: Manager Goodwin informs me that we are to have a "Good Opera House" in the Spring, and that he is to have the management.

DUBUQUE.

Opera House (Dawson and Walker, managers): The Pinafore Bunch of Keys co. came 3d, to only fair houses, owing to bad weather and campaign speeches. Co. is a good one and very pleasing. C. A. Gardner, the Kent, made his second appearance 4th, to fair business; the co. could be improved. The Hasbins, in Le Voyage En Suisse, have the finest paper of the season for date of 11th. Fay Templeton Opera co. comes 12th, 13th; Jessie James' Double 13th; 14th, 15th; Jennie Reiff 17th, 18th; Anna Dickinson 18th; Mr. and Mrs. George S. Knight, 19th.

CEDAR RAPIDS.

Green's Opera House (C. G. Green, manager; Mr. and Mrs. N. C. Goodwin gave Hobbies to a fair house 1st. Frank Mayo's Bunch of Keys held the boards 5th and 6th, and Saturday matinee. This amusing little comedy drew full houses. Charles A. Gardner's Kent 10th.

Items: Wilson Foster, manager of Foster's Opera House, Des Moines, is one of the competitive architects for the St. Luke Hospital, which will soon be erected here.

OSKALOOSA.

Masonic Opera House (C. H. Beechler, manager): Webster Comedy co., supporting John Dillon, in Baron Attorney, 1st, played to a full house. The co. is a good one, and the latter audience were well pleased.

Items: Harry A. Lee is to come in the interest of a Bunch of Keys. Date changed from the 11th to the 13th.—Quinn Phillips left last week for Chicago, to join the Walter Howard Comedy co.

DAVENPORT.

Norman Colson, of this city, died here 4th. He was Emma Abbott's first instructor in music, and the discoverer of her musical talents. Mr. Colson told friends here that he has often received assistance from Miss Abbott when she came to Davenport.

KANSAS.

FORT SCOTT.

Opera House (W. P. Paterson, manager): The Katie Paterson co. opened 1st, to Less the Making, followed by the Child of the Regiment, Little Barefoot, Old Country Step and Fanchon. Miss Paterson is a favorite here. Her support was good and gave excellent satisfaction. Large houses at every performance, Thursday being the heaviest of the season.

Arcana: Davis' Circus gave two performances to good business, 5th.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Katie Paterson gripped, 1st, to Less, to poor business. This was the best entertainment of the season. Cal Wagner's Minnesota, 3d, to poor business. Harry Webber, 11th, in Flint and Steel; Hayes' Comedy co., 15th; Sixteen Attorney, 22; Jane Coombs, 23d.

LOUISIANA.

SHREVEPORT.

Tully's Opera House (Hymes and Leonard, managers): Was opened for the season by Haverly's New Minstrels on Sept. 27. They played to a crowded (floor) house, standing room being scarce. Gave poor exhibitions and sent their audience away disgusted.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Carrie Swain in that tiresome piece, Cad, the Tomboy, supported by a very poor company, played to small houses, 1st and 2d, and gave general satisfaction to the gallery boys. The only trouble with this star is her play—there are five acts too many. The World played to empty seats, by a poor company hailing from Boston, was a last attraction, 4th and 5th. "Enough is as good as a feast."

City Hall (Ira C. Stockbridge, manager): The Stockbridge course was launched by the Boston Ideals, and two large audiences packed the hall to see The Weathercock and Fra Diavolo in the hands of these artists. Personal comment is needless, and, as always, they made a grand success, artistically and financially.

Items: May Newman, a native of this State and well-known here, is a member of The World co., and her first attempt on the stage bids fair to be for her a most successful career.—The French lectures opened last night to a large audience.—Stoddard is to open his course 13th.—W. A. Edwards, manager of Our Summer Boarders, and W. W. Randall, of the Madison Square staff, have been in town the past week making ready for their attractions.—City Hall has been repainted and frescoed, and is scarcely to be recognized in its new dress.

LEWISTON.

Music Hall (Charles Horbury, issuer and manager): Boston Theatre co., in The World, 2d and 3d, did a fair business. May Newman, of this city, is with this co., taking the part of Mabel Huntingford.

City Hall: The Boston Ideals, in Fra Diavalo, 5th, to a big house.

MASSACHUSETTS.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Minnie Hauk had a fair house, 1st; Alvin Joslin, ditto, 4th, and Hazel Kirke shared the same fate, 5th. Ella Klisler and Gus Levick are sadly missed. Maude Osborne being painfully still and somewhat as Hazel. Handsome souvenirs were given the ladies. The hall is engaged for the next two weeks by the G. A. R., and then we are to have the Boston Bijou Opera co. in Jolanthe.

Music Hall (Simons and Emery, lessees): Elliot Barnes' Summer Boarders is a very trashy piece. Charles Frew and Frank Bush made decided hits. They carry the piece. Allen Gleason, who was connected with the old Comique here several seasons ago, was warmly welcomed. She sings as sweetly as ever. Lights o' London, 8th, week.

NEW BEDFORD.

Opera House (J. C. Ousey, manager): Night of 1st, Charles L. Davis, in Alvin Joslin, drew the largest audience of the season. Receipts over $700. For some incomprehensible reason this play seems to have "caught on"—in fact, people were turned away from the door here. If it were not for Josh Whitcomb's success it is safe to say that Alvin would never have been born, and and so it is, there is much similarity in the leading characters of the two plays. The acting was more than fair, and the audience applauded lustily. Among Mr. Davis' advertising dodges he has a full brass band in showy uniforms, which parade the streets. Rice's Surprise Party No. 1, 3d and 4th, in that nonsensical but delightful melange, Pop, played to good business. The company is a fine one. John Mackay, the leading comedian, is inimitable in his specialties. Irene Perry made a great hit in her song, "But for Goodness Sake don't buy I Told You." Hazel Kirke, 12th; Dan Maguinness, 18th; Roland Reed, in Cheek, 24th; Herne's Hearts of Oak, 27th; Nobody's Claim, Nov. 7.

LYNN.

Music Hall (Rock and Hackett, managers): Lights o' London, 1st, and week, to business that warranted only a three nights' stand. The co., although not as strong as the one seen here last season, is a good one, and under the able stage management of Louis Athins, who also makes a genuine hit as Clifford Armytage, gave the best of satisfaction.

Items: Eugene Millard, of the Jollities, has been obliged to return home on account of a severe throat difficulty. His place in the co. is filled at present by Harry Haskell.

Lights o' London Notes: Manager Butler says the past week has been the poorest one financially the party has experienced this season.—There are three people in the cast playing character parts who deserve especial mention. I refer to Julian Mitchell as Seth Preston, Craven Brooke as Philosopher Jack and George A. Backus in the character of Percy Devere, Esq.

BROCKTON.

Opera House (H. L. Bryant, manager): Rice's Surprise Party appeared in Pop to a small house, but gave an excellent entertainment, that was highly appreciated by the few present, 1st. Robinson and McAllister's Minstrels were very unfortunate upon this their first trip to our city, owing to the heavy rain. They played to a very poor house 2d. Hazel Kirke attracted one of the largest houses of the season, notwithstanding they played against the strongest attraction we have had during the year, viz.: the Brockton Fair, 4th.

Items: Messrs. Holmes and Pierson, of Baird's Minstrels, were in town Friday visiting friends.—Charles Johnson, of this city, has joined Baird's Minstrels, playing second violin and alto.—A number of the Hazel Kirke party were obliged to find sleeping accomodations in private houses, as the hotels were all full.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Hazel Kirke, to good business, 6th, and gave usual satisfaction. Nothing booked ahead till November.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Oliver Doud Byron, in Across the Continent, 2d, to a top heavy house. Those present seemed well pleased with the old racket. Collier's co. presented Elliott Barnes' comedy, Our Summer Boarders, to a small but very appreciative audience, 4th. Applause and laughter continuous throughout. Frank Bush was especially good in his Hebrew specialities; but Charles Frew was the feature of the entertainment. The Boston Ideal Opera co. make their first appearance here 14th; Alvin Joslin, 16th; Furnished Rooms, 22d; 7-20-3, 24th.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Carrie Swain played, 4th, to good house. Moulton and Johnson presented Charles R. Davis, 5th. His manuscript play drew large audiences. The play is a sort of hash of everything one ever saw. Joslin is a poor imitation of the Vermont farmer as presented by an actor. Mr. Davis had his brass band and diamonds on exhibition. His pocketbook and trunk are reserved until next season. Our Summer Boarders will arrive the 12th, and try Salem hotels for one night.

TAUNTON.

Music Hall (A. B. White, proprietor): Rice's Surprise Party, in Pop, 2d, to a large and well pleased audience. The co. is a strong one throughout, but especial mention may be made of the comedy acting of John Mackay and the fine singing of Irene Perry. C. L. Harris, in Alvin Joslin, 3d, to a full house. Hazel Kirke, same, 11th; Furnished Rooms, 12th; Around the World, 20th.

MICHIGAN.

DETROIT.

The theatres were not crowded as with us usual last week. Mme. Janauschek, after generally proper to good business, did her duties at the Detroit, while the Frohmans for the first half of the week, and very poorly at Whitney's. On the 2d they produced their new play, My Clerks, which made a hit, and will probably be their leading play at the close of the season. Lyman Howe's Entertainment during the last half was somewhat better, the new and revised Le Grandmere. His coming is to show a good collection of the best features, and all others very bad. He lacks ensemble to make up and does. The Hallmans gave a serviceable poor performance to a crowded play at Whitney's, and received much favorable comment. Lawrence Barrett, supported by Miss Mary Wells, appeared at the Detroit, and will be followed by Frederick Warde, Joseph Jefferson in Rip Van Winkle, Lotta, Mary Anderson, Kate Claxton, Lester Wallack's Rosedale, and Lotta in Musette. Engagements of Haverly's Mastodons, Gilmore's Band, Emma Abbott, Thatcher, Primrose and Dockstader's Minstrels are announced.

ANN ARBOR.

Bella Moore appeared at the Grand Opera House, in the new play, Hoodoo, 1st. She was greeted with a good deal of enthusiasm, and her playing was very favorably received. All the leading characters were well sustained; and, save the play has occasional and the dialogue more crisp, the company would certainly become very favorably known. The attendance was fair. The Folly Pantomimists in their musical absurdity Sic Pass to a full, were greeted 6th, by a rather small house. This entertainment should not be classified among the comic operas, nor is it a comedy. It contains, however, a good deal of genuine fun.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Barney McAuley, in The Jerseyman and Friend 1st and 2d, played to light business. Support exceedingly poor. George S. Knight 10th.

Redmond's Grand (E. P. Thayer, manager): W. J. Ferguson, an excellent actor, played The Duke in A Friendly Tip 5th and 6th, before fair sized, but disappointed audiences. Both play and supporting co. are very poor. The Danites 16th.

BAY CITY.

Westover's Opera House (John Buckley, manager): B. McAuley comb. played The Jerseyman, to good house 3d.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): B. McAuley appeared in The Jerseyman 5th, to a good house.

BATTLE CREEK.

John T. Raymond, 2d, in In Paradise, was greeted to a crowded house. The co. was a good one, and gave first class satisfaction. W. J. Ferguson, as The Duke, in a Friendly Tip, 4th, drew a small house. Play fair.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Salsbury's Troubadours, 4th, in Green Room Fun, to a good house, but not with the satisfaction achieved by their Patchwork and Brook. Many claim that the piece is vulgar, but nevertheless it was thoroughly enjoyed by the crowd. Majilton 11th.

FLINT.

Opera House (H. H. Thayer, manager): Barney McAuley presented The Jerseyman on Sept. 29, to good business; his support was good, but the play was not as well liked as his Messenger from Jarvis Section of last season. Draper's Uncle Tom's Cabin drew large houses 3d, 4th and 5th. Mattie Vickery, 20, Jacquinot, 10th and 11th; Mr. and Mrs. George S. Knight, 13th.

MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): Shook and Collier's Lights o' London co. (C. T. Atwood, manager), held the boards weekly, 1st, drawing good to fair houses and giving a good performance. Going to look at stage room in the old Opera House, much of their best scenery could not be used. The audiences were well pleased with the performance. Margaret Mather began a week's engagement, 6th.

Cayley's Theatre (Edwin F. Hilton, manager): Good week's business, presenting a very good bill—new arrivals: Amy Gottlob, Fred Gottlob and Charles Camden.

Items: Barnum, Bailey and Hutchinson's green shows in spite of the rain, made a good parade and drew immense crowds at each performance.

Item: Great anticipation of a gala week, 12th, at the opening of the new Grand Opera House by the Emma Abbott Opera co. Commodore Davidson is opening no expense in pushing the work to completion for the opening at that time, and in the rich, chaste decoration of the auditorium and elegant appointings of the stage. Colonel J. H. Wood is pushing the work rapidly upon his new Theatre, to be opened about the 20th. The Emma Abbott Opera co. passed through St. Paul, 1st, en route to his Chicago and other towns in Wisconsin.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Margaret Mather in Leah the Forsaken Sept. 29, and called out a large audience, fully sustaining the reputation of being one of the best actresses on the American stage. Support good.

MINNEAPOLIS.

Grand Opera House (J. T. Conklin, manager): Margaret Mather opened a week's engagement 1st to a large and brilliant audience. Romeo and Juliet was presented admirably, and Miss Mather was the recipient of unbounded applause. The co., supporting her is a strong one, Misses Lavick, William Davidge, Alexander Salvini and J. F. Dean being especially worthy of mention. During the week Leah, The Forsaken; The Hunchback, Mary Stuart, Lady of Lyons and As You Like It were presented, all to brilliant houses. Fay Templeton 11th, 12th, 13th; Donman Thompson, 18th, 19th, 20th.

Peoples Opera House (Colonel J. H. Wood, manager): For a Life, with J. W. Thompson as leading man, supported by the regular co., was given the past week to fair business. In also new faces—Herne and Reeves. Next week, Muldoon's Picnic will be the bill.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Sept. 29 Mlle. Rhea presented The School for Scandal to a fine house; gave splendid satisfaction, but all would have preferred seeing her in some other play. The costumes were very elegant; the support very fine. The minuet at the close of the first act was quite a feature. Charles Gardner in Karl, 1st. If we had possessed a "standing room only" sign it would have been hung out at 7:45. Packed house; everyone pleased; fine orchestra; Gardner and Patti Rosa very good in their specialities; support fair. Oct. 10, Sam Lucas' Comic Opera co. in The Dude.

NEBRASKA.

COLUMBUS.

Opera House (John Stauffer, manager): Whiteley's Hidden Hand co. appeared 2d, to large attendance. This was the firs. appearance of this co. in our city, and we trust they will again visit us. Entertainments of this character are highly appreciated here. Hattie Irving and Billy Robinson, in the leading roles, were well received.

NEW JERSEY.

JERSEY CITY.

Academy of Music (Harry M. Hymes, acting manager): A crowded house greeted Marie Prescott's appearance as Virgie Montgomery in Tillotson's war drama, Belmont's Bride, 3d, and the utmost appreciation was shown both for her own admirable work and that of Rhea Plympton, her principal support. Miss Prescott's emotional acting in this instance was indeed fine, and, seconded by Mr. Plympton, its effect was enhanced and rendered doubly interesting, as the house testified, recalling the principals repeatedly. The rest of the cast did their work well, except, perhaps, the Judge, Business, &c. Miss Prescott is booked again for 2nd, 3rd and 4th. Katharine Rogers, 10th and 11th; New Orleans Minstrels 14th, 15th and 16th.

NEWARK.

J. J. Dowling drew large houses at Waldmann's last week with Nobody's Claim. Lee Sanford made a very acceptable substitute for Eddie Hasson, who was sick and unable to play Madge Carey's American Four Commination opened at this house Monday for the week. Whetstone and Ramirez's Masonry Exposed did poor business at the Grand 4th, 5th and 6th. Marie Prescott came to the Park 4th, 5th and 6th. Business fair and the performance of Belmont's Bride excellent. James A. Herne's Hearts of Oak opened to large audience Monday at the Park. It remains two more nights. The Black Flag opens at the Grand for three nights on the 11th.

John Fields, of Fields and Hanson is at his home in this city. He suffered by the failure of the Armstrong Brothers in Cincinnati.

NEW YORK.

ALBANY

Leland Opera House (Mrs. Charles E. Leland, manageress): The Tourist Specialty co. in a very amusing performance occupied the boards change that first half of the week, and were well patronized. The Jacquinot Concert co. 3d to fair house. Hallen and Hart's Tennessee Jubilee Minstrels, 4th, to a good house. Lights o' London, 5th. The play is from the pen of Boucicault, and contains the usual amount of sensational scenes. There is little of merit in the piece, and the company is somewhat below the average. The scenery is good. Lotta, 7th, 8th and 9th. Mr. Charles L. Davis, supported by John F. Ward in The Two of Them, came for three nights, 9th. The play is from the pen of Neil Burgess

NEW YORK MIRROR

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HARRISON GREY FISKE, . . . Editor

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NEW YORK, - - OCTOBER 23, 1885.

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Webster, A. C. (c)
Wood & West.
Wheeler, Andrew
Wilbur Op. co., Mgr.
Wells, Gerard
Woodward, Jno.
Westford, Owen

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Audience and the Actor.

Audiences frequently remind us of a parcel of children. They are as easily pleased and as liberal of approbation. On the most trivial provocation they roar with laughter, or send rolling upon the stage mighty billows of applause. They might as well be street gamins surrounding a Punch and Judy show as grown-up people contemplating a dramatic exhibition, so far as the level of appreciation is concerned.

This was the case on Monday night at the Union Square. The people who had gathered to witness Mr. Jefferson's impersonation of the old toymaker, in The Cricket on the Hearth, gave evidence during the performance of a childishness beyond belief. When Tilly Slowboy said water wouldn't do to stop her choking, she must have been, the house resounded with boisterous laughter and long-continued plaudits. To observe the actions of these people, we would have supposed Tilly's remark was uproariously funny—brilliant, in fact. Again, when Mr. Jefferson sang a hunting song and bullied at the audience which ended it, calling upon the assembled guests for the chorus (a very antiquated trick for making the thoughtless laugh, which once enjoyed much popularity among nigger minstrels and comic singers), the spectators lustily yelled with delight, and would not be quiet until the ridiculous exhibition of a great comedian condescending to the methods of a variety show had been repeated.

There is, when an audience at [illegible] in the leading city of [illegible] encouragement [illegible] by cheap, coarse buffoonery [illegible] it? What wonder that actors who refuse to cater to the demands of such play-goers are adjudged stupid and tiresome, and laid by as something for which the public have no earthly use?

Audiences have more of a hand in making or marring actors than is generally admitted. If they favor that which is fatal to fine art they are causing the players to retrograde. There is no more grievous spectacle than that of the artist striving to "play down" to the comprehension of his observers. If the purpose of the stage is merely to tickle a lot of groundlings, then we have nothing to say. But if it is to be considered as one of the finest arts, requiring for its proper maintenance the enlistment of intellect and culture, then ought the public to bestow upon it that dignified and lofty attention which such an art should command.

We are glad to say it is not often such a silly house faces an actor as that which greeted Mr. Jefferson Monday night, for audiences vary greatly in their composition. The ingredients of the average metropolitan assembly are of a far better character.

The Omnipotence of Deity.

There have been schismatics, in the early days of the Church, who doubted the omnipotence of Deity, holding that even the Almighty was controlled by an eternal necessity or Fate. It was upon this belief that Victor Hugo built his character of the Abbe in "Notre Dame de Paris." The romance was suggested to the great poet by the Greek word *ananke*, meaning "necessity." The ancient Greek, and especially the Eastern philosophers, promulgated this opinion very widely, and it has always had its supporters.

But now a final quash is put upon it. We may in future rest satisfied. Our faith is founded upon a rock, for has not *The War Cry*, the organ of the Salvation Army, and, according to itself, the official organ of the Kingdom of Heaven, printed and published the following astounding but comforting item:

BRIDGEPORT.—(Happy Bob for the Hallelujah Scotchman.)

We have had a glorious week. We had with us on Sunday Kansas Jack. He led the meetings, and at our 10 o'clock meeting God wonderfully blessed us; many came out for the blessing. On Monday night we had three souls. Glory be to Jesus! God can save actors as well as anybody else.

After this who can doubt that "nothing is impossible with God?"

Maligning our Managers.

That journalistic free-lance, George Alfred Townsend, has been writing his Gathy views on New York management to the Philadelphia *Times*. This is what he thinks of New York managers:

Augustin Daly is the only man connected with the theatres here who has any literary conception or skill. Most of our managers are thick-skulled people, and few of them are gentlemen. They seem to have been born on the road. And how they got to New York and succeeded is only to be accounted for on the principle of ignorance and the almighty dollar.

In Heaven's name, what have our managers done to George Alfred? Have all (except the adaptive Mr. Daly) refused him admission to their theatres? Have all (except the adaptive Mr. Daly) declined to encourage his aspirations to dramatic authorship? We presume George Alfred has such aspirations—he couldn't very well be a prominent correspondent for out-of-town papers without them.

We cannot allow the good people of Philadelphia to be led astray in this matter by the heavy-handed George Alfred. We must tell them that the adaptive Mr. Daly's "literary conception" consists solely in the ability to discover American plays of contemporaneous human interest in German comedies, and that his "skill" is chiefly manifested in the construction of nice scene-plots and the selection of pretty furniture from the ware-rooms of dealers who are satisfied to receive in return a line on the bills. The statement that our managers are thick-skulled cannot very well be proved or denied without a thorough anatomical investigation. We know, however, that they are not too thick-skulled to secure the best plays and actors, make heaps of money and furnish Philadelphians—besides many other outlying communities—with the bulk of their theatrical attractions.

George Alfred's assertion that few of our managers are gentlemen is refreshing. We might say of the man who wrote the discourteous falsehood that he is not one either, with quite as near, perhaps a little nearer, approach to the truth. If George Alfred's model manager, the adaptive Mr. Daly, represents his idea of a gentleman (we do not write this sentence to draw forth indignant contradictions or violent protests from members of the adaptive Mr. Daly's company), then the rest of our managers should thank God from the bottom of their hearts that they stand differently in George Alfred's estimation.

In conclusion we would remark that there might be far more moderation and decency exhibited in the New York correspondence published by out-of-town newspapers were those departments not run—to quote George Alfred's expression—"on the principle of ignorance and the almighty dollar."

A-Roving He Will Go.

We are to lose Boucicault—not forever, let it be hoped, but for quite a long period. He is going to Australia next June to play an extended engagement in the three principal cities there, and as he has never illumined the land of bushmen and kangaroos with his lustrous presence, it is safe to say they will keep the irrepressible Hibernico-Franco-Anglico-American on their sunny little continent as long as he consents to stay.

Clever as Boucicault unquestionably is, and popular as he has been in this country, it cannot be denied that his usefulness is over. Years have overtaken him, and although he has striven valiantly to keep pace with the tide of progress, he has been submerged beyond hope of escape. Boucicault, his plays and his acting are old-fashioned. The brilliance of mind, the original mode of appropriating other men's brains, the talent for warming over cold dramatic victuals—these are no longer appreciated. His sun has set, and the gorgeous hues left behind are fading rapidly. It is time that the once-popular favorite, whose name was synonymous with success, should seek remote territory.

In Australia, let us fondly opine, Boucicault will be received with open arms and fittingly close a long and in many respects remarkable career.

Speculative Greed.

If the speculators who have gobbled up the best seats for the Irving season are badly bitten (as seems probable from the remarks of one of them, which are reported elsewhere), no one will sympathize with them very deeply. So long as they act merely as agents for the better convenience of those people who are too indolent to buy seats at the box-office and who are willing to pay a small bonus for the accommodation—well and good; but when they monopolize the sale of tickets for a series of performances to witness which the general public feel a lively curiosity, they are going outside of their legitimate business and causing the play-going community serious inconvenience and needless expense.

The public are beginning to open their eyes. They see the sublime idiocy of paying exorbitant prices to line the pockets of a few men who stand between them and the manager. Mr. Abbey gets $3 and $2.50 a seat for the Irving representations. At this rate he expects to pay Mr. Irving $1,000 a performance; meet the heavy salary list of the Lyceum company; give a certain share of the receipts to Manager Wallack; defray all other expenses and make a profit. The speculators merely pay $3 apiece for seats and place them on the market at the modest little price of $10 for the first night and $5 afterward. They have no expenses to meet; they do not share any of the enormous risks of the venture; yet they look to obtain a clear profit of from 67 to 233 per cent. on their sales. This outrageous rapacity is not only unjust: it is to all intents and purposes morally dishonest.

We are therefore glad to learn that the public has suddenly come to an understanding of the case; that it evinces a decided objection to being bled any more. If this brings confusion and disaster to the ranks of the speculators there will be no great harm done. It is only proper that theatre-goers should value the privilege of seeing Irving at not one solitary cent more than his manager, Mr. Abbey, places upon it, viz: $3.

Bearing False Witness.

It has been some time since the stage has been assailed from the pulpit. Such a popular topic as the theatre has always proved to the clergy cannot remain long on the shelf, so we are not at all surprised to hear of its being dragged out again last week in Toronto by a preacher, Hugh Johnston, who sports the significant letters "B. D." (Bachelor of Divinity, or be d—d?) after his name.

The clergyman said that nobody could be found to defend the theatre as it exists at present. There he hit the mark accurately—the theatre no longer has defenders, because it needs none. He quotes Dumas as authority for the statement that the theatre is an immoral institution. So it would be if Dumas' plays monopolized the stage—but they don't. After striking an unconscious blow at the Church by asserting that the miracle plays in France ages ago were prostituted by the priests and their assistants, Johnson, B. D., went on to say that "the proprietors of Wallack's, Booth's and other large theatres in New York and elsewhere tried to reform them by excluding all disreputable characters, and prohibiting the sale of intoxicants under the same roof. The experiment failed because the attendance was not large enough to pay expenses. This showed the theatre was patronized because it pandered to vicious appetites."

The Reverend Hugh will B. D. sure enough if he makes a practice of telling such wholesale whoppers as these. The experiment he speaks of exists only in his imagination; it never was tried and it never occurred to anybody to try it.

The fabric of the most of Mr. Johnston's discourse was composed of material that will not stand a moment's serious investigation. His zeal has carried him to the pass of violating one of the commandments which he is supposed to teach to his flock. THE MIRROR would respectfully call his attention to the injunction "Thou shalt not bear false witness against thy neighbor." If the story of the reform attempted by the managers of the theatres mentioned in the sermon does not constitute a breach of that command, we do not know what does.

If the proofs were demanded we would stake a good deal that Mr. Johnston could not satisfactorily show he is familiar with the theatre, its plays or actors; or that he could establish his competence to handle the subject even superficially.

Despite the periodical onslaughts of sensational parsons the fact is paramount that the relations existing between the church and the theatre were never more cordial than they are at the present time. The profession numbers some of its stanchest supporters among the clergy.

Personal.

MCGEACHY.—This is a portrait of Charles McGeachy, who will pilot The Rajah company during the rest of the season.

PHILLIPS.—The wife of Gus Phillips, Oofty Gooft, is suing him for a divorce.

SHERIDAN.—W. E. Sheridan is due in the East, having left San Francisco last Thursday.

BARRY.—Helen Barry has engaged with John Stetson to play a part in The Duke's Motto.

IRVING.—Since the first day's sale of the subscription tickets, the average day's sale is very small.

WILLIAMS.—Gus Williams' business in the West has been large. He comes to New York next month.

SHOOK.—Sheridan Shook is again around the Square, looking after his business ventures, as lively as of old.

KEENE.—T. W. Keene will probably appear in this city this season. Arrangements are being made to that end.

MURTHA.—Frank Murtha, of the Windsor, took in Fedora from the manager's box at the Fourteenth Street on Tuesday night.

LEE.—Harry Lee is bustling around all day, busily interested in the arrangements for the production of The Stranglers of Paris.

HARRISON.—Alice Harrison is in San Francisco. She is announced to appear at the Grand Opera House next Monday night.

MODJESKA.—Mme. Modjeska is lying ill in Philadelphia, much to the dismay of the managers of one-night stands in Pennsylvania.

LEVY.—Joseph Levy is going with Barrett as manager on his next visit to London. This, Levy says, will be his first trip there.

MAUBURY.—Charles Maubury will not act this season, but manage the Hoop of Gold, having purchased Leslie Allen's interest therein.

BINGHAM.—Mr. Bingham, Stetson's *aide-de-camp*, is a most courteous man, although he is surrounded with enough bustle to try the best of tempers.

WILLIAMS.—W. F. Williams, a gentleman very well known in musical circles, will probably be the manager for Albert Eaves' Twenty third Street Theatre.

HOWSON.—John Howson contributed to the amusement of the Lotus on Saturday night. The Club seems to be making a bid for its old popularity with actors.

BRYTON.—The attention of Frederick Bryton to play the leading part as the Standard in the Rialto shows discernment on the part of Brooke and Dickson.

LANG.—Charles F. Lang, a really excellent tenor in all the light and comic operas, and who has for the past five seasons been with some but leading companies, is at present disengaged.

NILSSON.—Mme. Nilsson is at Hendrik Falls, N. Y., the guest of the Hon. John Hobart Warren—whoever he is. Madame was wafted thither in one of Vanderbilt's cushion palace cars.

GRANGER.—Maude Granger is keeping up bravely this season. Not a fainting spell or a sign of hysteria from the Atlantic to the Pacific and back. But, then, business has been remarkably good.

JENNINGS.—John J. Jennings, late dramatic critic of the St. Louis *Post-Dispatch*, has joined the Sam'l of Posen combination, and will hereafter devote his time and talents to booming H. B. Curtis.

STEVENS.—John A. Stevens has adopted the title, "Fortune's Favorite." His three plays have netted him a good many thousands this season, and a bad house at the Windsor in these days is unheard of.

ASBERG.—Gustave Amberg, the suave manager of the Thalia, is not only popular with the public, but also with his artists and employes, having the good will and attention of all. This accounts for his success.

COGHLAN.—On our first page is printed an excellent portrait of Charles Coghlan. He made a miss in Money Monday night, but in The Duke's Motto or some of the succeeding pieces he will no doubt "catch on."

WYMAN.—Alf Wyman does not despair of making Yakie a go. He will present it at the St. Louis Standard on the 22d inst. The play has been re-written by a competent dramatist and is said to be now extremely humorous. The German Emigrant has been added as a sub-title to the piece.

VANDENHOFF.—George Vandenhoff arrived on Saturday from England. He has established himself for the season at No. 118 West Forty-ninth street, where he will resume the teaching of acting and elocution. To all in quest of such tuition THE MIRROR can cordially recommend Mr. Vandenhoff as the best instructor in this country.

SALE.—Mr. Palser, who is Abbey's agent for the sale of the Irving subscription tickets, informed a MIRROR reporter last night that he had up to that time disposed of 566 seats (season tickets) at $60 each, making in all $33,960. A portion of Irving's scenery and properties has already arrived. Mr. Irving and company leave Liverpool to-day for New York.

The Rights of Authors.

There seems to be just now, among the cultured nations, a disposition to give some attention to the proprietary rights of authors and dramatists. The movements in that direction may not indicate volcanic violence, but they show that beneath the surface of things there is an agitation which portends healthful change in the relations of authors to their lawful possessions.

In France, for example, there is a mind on the part of dramatic writers to take matters into their own hands by forming an organization which shall do away with middle-men and hucksters in plays. They propose to deal for themselves directly with the London managers, and all plays will be adapted under the superintendence of the French author, whose name will be given on the play-bill. The organization will also arrange for the adaptation of successful English plays for the French stage.

A company has also been formed in London called the "London Music Publishing and General Agency," with a capital of $50,000, for the purpose of publishing and introducing the works of young and unknown composers possessing merit. A committee of three eminent musicians will examine each manuscript and decide upon its worth.

In Russia new regulations for the payment of dramatic authors have been adopted, which provide that at all the authorized resorts in St. Petersburg and Moscow the author is to receive two per cent. of the gross receipts if the work is in one act, four per cent. if in two, six per cent. if in three, and ten per cent. if in four or more. Operatic composers are regarded as in the same position as the dramatic author, and are to be remunerated at the same rate, no account being taken of the libretto writer, who must make his own terms with the composer.

In Austria we find that during the last season of the Vienna Hofburg Theatre, one hundred and two works by sixty-three authors were performed, with a total number of two hundred and eighty-four representations. Sixty-one pieces by thirty-three German authors were given one hundred and eighty-five times; twenty-seven works by twenty-four French authors, sixty-one times; three works by two Spanish authors, eighteen times. On sixteen nights eight Shakespearean plays were performed, and two Greek plays (from the works of Euripides and Sophocles) were also given.

For America a benignant item of kindred interest is furnished to the effect that Billy Emerson has purchased the Harvey House in San Francisco for $25,000, and intends to convert it into a home for the use of indigent actors. In contemplating this fact hopefully let us turn our backs upon the Forrest Home (no home) at Philadelphia.

The Usher.

Ah! blow who can! The feather still does count.
—Lovel's Lamet's Love.

Despite the reckless eulogiums of my esteemed but impressionable friend, the Giddy G., it is very evident that Mr. Mantell has been spoiled by his success in Fedora, or rather by the fulsome flattery that has been accorded him by well-meaning but injudicious admirers. No man whose head had not been completely turned by suddenly bestowed favor would, on the strength of a single hit, accept an offer to star within a year as a Shakespearean actor. Vanity is as likely to injure the prospects of this gentleman as it did those of that clever but infinitely conceited young man, Richard Mansfield. The reason why there are so few good leading men and so many bad stars is shown by this hasty elation, inflation and elevation of Mantell.

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In Fedora he does some very good acting. But he is by no means great. In the absence of capable leading men the critics have placed Mantell upon a pedestal which is much too high for him. The French have a proverb to the effect that among the blind one-eyed men are kings. Where there are few first-rate leading stock actors tolerable ones are stars. That is the lesson to be deducted from the Mantell case.

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Among the passengers on the *Adriatic*, which is expected to arrive to-day, is Mr. Austin Brereton. This gentleman is prominently identified with the London *Theatre*, and his articles in that admirable periodical, together with the authorship of several theatrical works, have given him a place among the leading literary lights in the British metropolis. As an accomplished writer who assists in maintaining the dignity of the stage, and as a man possessing excellent social qualities, Mr. Brereton will doubtless receive a cordial greeting from our journalists and actors.

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C. P. Flockton is in demand among the people who are to play dialect parts in Sims' play, In the Ranks, at the Standard. Taree or four are badgering him for points on Yorkshire.

***

Colonel Morris has christened Kate Claxton "The Mascot on Wheels," because she opened at his theatre in Brooklyn to a big house on Monday night. I saw Kate on the street the other day. Years and the Two Orphans have told on her face and figure.

***

Cornelia Jackson, the lady who plays Tilly Hardy in the Cricket on the Hearth with Joseph Jefferson, is that actor's sister. She is over fifty, and previous to this season had not appeared before the public in a dozen years. Her capital acting was the best feature of the performance Monday night.

***

I hear that there is ruction in the ranks of the Union Square travelling company. Miss Conway has had a row with Miss Harrison, and other members of the company are at sword's points. I am informed that things have got to such a pass that in one or two cities the actresses quarreled audibly on the stage, to the great annoyance of the audience. Players should settle their differences in private. The public don't pay to witness their squabbles. Crauford left for Chicago last night to act as press-agent. He has a valuable aptitude for this sort of work, and it goes without saying that his appearance, olive branch in hand, will be the signal for a cessation of disagreeable hostilities.

***

I am glad to learn that Lester Wallack is much better. A visitor at his residence yesterday found him up, but unable to go out yet. He avows that he will play in his own theatre—and that theatre only—this season, will be hailed with delight by his legion of admirers.

***

Fannie Kate Castleton has not yet positively determined whether she will or will not go with the Pop party this season. She is playing at the People's this week to oblige the manager. She says her understanding with him was simply verbal, but that he arranged dates for her appearance with the company without positively obtaining her consent. She has had a number of engagements offered her—particularly one from Allision, the Australian, for an extended stay in Melbourne, Sydney and Adelaide. She has decided on nothing, however—pretty women, like homely ones, never seem to know their own minds. It will probably end by her consenting under Rice's direction.

An English Actor on Irving.

As the date for Irving's departure from England draws near, the papers there begin to discuss his artistic claims with more candor than they have hitherto done. The London people are said to be uttering all sorts of heresies in regard to their dramatic idol, now that he is on the eve of trying his fortune in this country.

An eminent English actor, in a letter received yesterday by the Editor of THE MIRROR, says: "I shall be curious to learn how Irving is received and what you will think of him and Miss Terry. In The Bells I think he will score a success; but I think his very peculiar mannerisms in parts of a higher class—Hamlet, etc.—will not strike a New York audience very favorably. Here he is 'the fashion;' and his followers, especially of the female sex, are fanatics in the unquestioning and unreasoning idolatry paid to him. I believe you saw him when you were over here a few years ago, so you will judge and write calmly and advisedly.

"Certainly never in my day, nor I think before it, has any actor, not even Garrick, been so 'bepuffed and bepraised;' and yet he certainly has neither the grace of diction of a Roscius nor the grace of acting of an Apollo.

"'Ye gods! upon what meat does this our Cæsar feed,
That he has grown so great!'"

More Pirates.

And still they come. This time it is the Banker's Wife company, which appeared last Saturday night in Bath, N. Y., at Purdy's Opera House. They advertised themselves as hailing "from the Fifth Avenue Theatre, New York," and their leading lady called herself "Miss Don," despite the fact that there is but one actress of that name in the profession, and she is not in the habit of joining issue in the small towns with a party of barnstormers. Another member of the troupe was billed as "Miss Sadie Vane, the New York favorite of Tony Pastor's." Mr. Shannon, "the original Pat Rooney," also appeared.

The good people of Bath who saw the rank show were highly indignant at what they termed an imposition. Manager Purdy explained that he allowed the company to play in his house because they came to the town from Albion in distress, having neither dates nor money.

Manager Stetson has announced that no companies are authorized to bear the name of the Fifth Avenue Theatre. That warning, together with the present *expose*, should put the people of the small towns in this State on their guard against this fraudulent band.

The Stranglers at the New Park.

After three weeks of minstrelsy, the season at the New Park Theatre, under Knowles and Morris' management, will formally open, Nov. 5, with The Stranglers of Paris. Colonel Morris has just secured Agnes Booth for the leading female rôle. All the principals are now engaged, and the cast is as follows:

Jagon	Harry Lee.
Blanchard	Walden Ramsay.
Mons. Claude	Charles Wheatleigh.
Bontout	Nicholas Long.
Robert	O. H. Barr.
Papin	James Welles.
Captain Guerin	Louis Grisel.
Lorenzo	F. C. Hueboer.
Mathilde	Agnes Booth.
Sophie	Ellen Cummins.
Zoe Lascelles	Mrs. Irving.
La Grande Florin	Emily Denin.

Flockton's Flying Dutchman.

"I am now ready for opening next week," said Mr. Flockton yesterday, "with the New Flying Dutchman. It is a new play entirely, and its only similarity to the original Flying Dutchman is its foundation upon the fable or tradition of a man condemned to pass his life upon the sea as a punishment for his evil courses, and his ultimate salvation by a woman. It requires great scenic effect and a strong cast for melodramatic characters. As far as possible this will be provided, and we have spared no pains to present it in the best manner. After filling a week in the city we take the piece upon the road, playing for some time in the neighborhood of New York. I am naturally anxious about its reception, and as we have exerted ourselves to deserve success, I hope we will win it."

Abbey's Affairs.

Mr. Tillotson, speaking to a MIRROR reporter on Monday, remarked: "Irving will open with The Bells, but there may be some changes in the repertoire, and it is very uncertain as yet. There can be no doubt of the financial and artistic success of his engagement. The new Opera House will certainly be ready by the 22d. Since Mr. Abbey's return rapid progress has been made. The greater number of artists have already arrived and are preparing for the season."

Cast of Orphee Aux Enfers.

The cast of Orphee Aux Enfers is almost complete. Digby Bell will play Jupiter; Vanoni, Eurydice; Laura Joyce, Diana; Amelia Sommerville, Juno; Augusta Roche, Public Opinion; Harry Allen, Pluto; Henry Walsham (the new tenor from England, who was for a long time with the Carl Rosa troupe), Orpheus. There will also be shepherds and shepherdesses, gods, demons, fauns, nymphs, etc. Every scene and all the properties will be new. The costumes will be handsome, appropriate, and of the best make. They have been designed by Alfred Thompson. This gentleman has for many years designed all the dresses for the grand productions at the Alhambra, Strand, and other London theatres. They are being made by Goldthaux and Company. May Freeman is the librettist, and director of the opera. The chorus will be specially selected.

In the course of the play Mr. Bell will introduce a topical song, the text of which has been written by Rosenfeld.

Success of Fedora.

Samuel Colville and Marc Klaw were found at the Fourteenth Street Theatre last evening by a MIRROR reporter. The former said:

"You can announce that Fedora is a success beyond our most sanguine expectations. We are doing an immense business, and the booking of seats guarantees a profitable run. We cannot accommodate the demand, and the advance sales are heavy."

More Beggar Student Companies.

Edward E. Rice informs us that Gustave Amberg has sold him the right to produce in English the famous German operatic success, The Beggar Student, in Philadelphia and through the South. Edward H. Hastings has likewise secured the same rights for the New England circuit and the Boston Bijou. It is intended to place it on the stage of the latter in as fine style as Iolanthe was produced, which had a run of over 160 nights, and was said to be superior to any presentation of the same opera in this country.

The English version to be used is from the pen of Sydney Rosenfeld, the adapter of Prince Methusalem.

How these productions will affect Mr. McCaull's right in the same opera cannot yet be determined. He secured the piece direct from the German owner, which was an honest way of getting it.

A Chat With Joseph Brooks.

A MIRROR man interviewed Joseph Brooks at his offices yesterday.

"Our Romany Rye companies," said that gentleman, "and Her Atonement are still repeating their recent New York successes elsewhere. There is no truth in the rumor which comes from Paris that we have engaged the elder Coquelin for a tour of the United States next year. The new play, In the Ranks, will be placed on the road at the expiration of the metropolitan engagement. I am unable to name the cast yet, as it is not completely filled. I think it will be a great success. The only other new drama we hold now is The Pavements of Paris, which will be done at the Fourteenth Street Theatre after Fedora. The cast of that also is not made out. The Merry Duchess goes on the road with equal setting to that now at the Standard. Leslie Allen is still under our management, but neither Dan Harkins nor Harry Lee is under contract with us."

Boucicault to Go to Australia.

Dion Boucicault has concluded arrangements to go to Australia and New Zealand under the management of James Allison. At present it is unsettled whether Dot Boucicault goes or not. Boucicault's tour is for next season, and will begin early in the Summer.

At the Casino.

On Thursday night the Casino will be again decorated, this time for the visit of the Palestine Commandery of New York and their guests, the Washington Commandery of Newport, numbering, with their full military band, over three hundred persons.

Friday brings the one hundredth night of Prince Methusalem, and Saturday night will be the last performance. On Monday The Princess of Trebizonde will be revived for a limited period. Marie Jansen will fill the part of Regina. On Sunday next Aimee, Nixan, Angele, Nigri, Edmund Neupert, and Aronson's full orchestra will give the usual concert. This will be the last appearance here of the French artists for some time to come.

The New Park Theatre.

Mr. Hyde, of Hyde and Behman, was found at the New Park Theatre by a MIRROR reporter yesterday.

"You see," said he, "we are now nearly ready for opening, and by Monday next everything will be complete. You see the decorators are finishing off their work; the boxes are ready and dressing-rooms nearly done. Nelse Waldron is superintending the mechanical arrangements, and everything is of the best workmanship and material. With popular prices, in a good neighborhood, and first-class management, there can be no doubt of our success."

Death of Mrs. Prior.

Mrs. J. J. Prior, an old and much esteemed member of the profession, died suddenly in Boston on Tuesday. For two seasons she had been a member of Maggie Mitchell's company, and was playing at the Park Theatre in Boston at the time of her death. Her last appearance was as Mrs. Reed in Jane Eyre. While at lunch, in Cincinnati, a fortnight ago, the lady accidentally swallowed a bit of chicken bone, which lodged in her throat, causing her much pain and distress. For several days she was unable to take food. The bone was eventually dislodged by violent retching, but the lady was so weakened by lack of nourishment that she was unable to play last week.

On Monday night, feeling sufficiently recovered, she resumed her professional duties. The next day, at half-past eleven o'clock, word was sent to Manager Paddock that Mrs. Prior was very ill. He hurried to the United States Hotel, only to find her dying. Death was caused by internal hemorrhage.

Mrs. Prior was about fifty years of age, and had been on the stage from childhood. She was the mother of Lulu Prior, the actress, now retired, and who is the wife of Edwin F. De Nyse, a journalist. Mrs. Prior's maiden name was Louisa Young, and she was born in Newark, N. J.

Dr. Landis on Deck.

The following amusing letter from Dr. Landis was received one day last week by Harry Miner. The Doctor formerly gained some notoriety by assuming himself as a rival to the Count Joannes, pubilcly challenging him to compete for supremacy in various Shakespearean characters. On one occasion, after Joannes had paralyzed a gathering of intellectuals in Hamlet, at the Academy, Landis, not to be outdone, engaged Tammany Hall and played Richard III. with an imaginary company and without scenery. Feeling between the rival cranks grew so strong that by the connivance of certain practical jokers a sham duel was arranged, but both principals—who supposed the affair was genuine—failed to come to time. The occasion for the writing of the appended communication will be found therein:

115 WEST 14 STREET, N. Y. CITY.

To the Manager of the People's Theatre:

SIR—For the insult you have offered me to-day and for your future good I write you. I asked you for a date in the Spring for "Landis' Star Combination," when you said: This might do for country people, but it would not answer for your theatre, as you played all the legitimate people, like Booth, etc. Who are these legitimate people? but old codgers, who have not one original idea. They are glass-bead augers, who hold the time play to empty benches, "gassing" away as rehashed, reconstructed old plays and the people patronize them (or have I hundreds of them to my disgust), because, as long as dozens sit in the manager's stool, they cannot find anything better, heathen, barbarian, humbug, mere thinking and imagining.

I have in city, the dullest of years for theatricals, crowded every theatre I entered, when Edwin Booth, Davenport and "legitimate" companies played to empty benches, and I can do it again, and again, and again, when enlightened and discriminating managers can't see the wisdom of genuine novelties.

Richard III. you say is no novelty. However, I have made it as great a novelty that from Boston to Chicago the public press vehemently gave me columns of the greatest praise for my impersonation and scholarship; but, this proves enough; full houses of people who are thrilled, entertained and delighted proves everything.

Yours with pity and contempt,
E. M. LANDIS, M. D.,
Tragedian.

P. S.—If country people had no more sense than the likes of you, God pity them. They really are the most appreciative and best people on the globe, and it lily becomes their inferiors to malign them.

Mr. Miner was absolutely crushed by the perusal of this letter.

Facts.

Mr. Florence was seen by a MIRROR reporter at the Fifth Avenue Hotel, with James Allison, the Australian manager. The former said:

"I am perfectly satisfied with the reception of my new play, Facts. I am sure that when I have played it for some time it will prove as popular as The Mighty Dollar. These two pieces will form my repertoire for the coming season. The reason for my withdrawal of the former and placing Eileen Oge upon the boards at the Grand Opera House is simple, although it has been inferred to be on account of the presumed failure of Facts. Last season, when Mrs. Langtry made her appearance at Wallack's on account of the Park Theatre fire, we were under contract to produce Eileen Oge, but the scenery, which was then unprepared, prevented us doing so. We gave way in her favor, undertaking to produce it again this season. Hence the substitution of this play for Facts.

"I do not intend going to England again for some time, but am now negotiating with Mr. Allison here for a tour of Australia next season. I believe it would be a success."

A Frightened Speculator.

The speculators who bought seats for the Irving season in large quantities are not happy. At least one of them is not. He said to a representative of THE MIRROR yesterday:

"I don't think the public is as much of a fool as it used to be. It ravenously snapped up tickets at great prices for Bernhardt's performances; it cautiously invested at big rates for the Langtry's exhibitions; but it isn't going to be taken in again, evidently. I am loaded down with good seats for the Irving performances, which I bought at regular box-office prices. Thus far the sale has been a complete disappointment. I charge $10 for an orchestra chair on the opening night (when of course there ought to be the greatest demand) and $5 for the other nights. The tickets have found few takers, and I am inclined to believe that on the day the engagement begins I shall be obliged to sell at the regular prices in order to get rid of my stock."

The reporter suggested that the reason for this apathy on the part of the public might be the exorbitant charges.

"Not at all," answered the speculator; "it is simply because the people have been fooled once too often. They willingly paid the sum we are charging for Irving tickets to see Bernhardt and the Lily; but, you see, neither of those stars pleased them, and they fight shy now of foreign attractions which have been boomed into notoriety by the papers and to see whom the theatres demand more money. No sensible American (and among the lot I count those that have been taken in by such importations as Langtry) can see why he should pay $3 or $10 to witness the performance of an English tragedian, who is shrewdly suspected on all sides to be an artistic humbug, when they can enjoy the acting of McCullough or Booth at $1.50. I am sorry I must deny myself this treat, for I fear I'm going to lose out. However, I shall, if it comes to the worst, still pay the regular prices to present myself. Meantime I hope that the public, as the spirit of speculation drawn near, will have some of its accompanying misfortunes."

Inquiry revealed the fact that this particular speculator was over-hasty, for he had not yet sacrificed the best orchestra seats. Other speculators charged that heavy discounts had been made by the box-office authorities, and that a certain prominent operator down in the theatre district, although his grasp of affairs was placed first in the line entitling the operator to the Irving rate, was given the choicest seats and the largest number. The allegation was exceedingly easy to make.

Making a Fresh Start.

In conversation with a MIRROR reporter yesterday Abbey Sage said: "It was not because I was entitled to become a theatrical manager that I took the Twenty-third Street Theatre. Miss Goodrich transferred it to me, as he was unable to keep it going. Although I can eat one dime on every square meal, I am with the business experience I possess, that I can at least make it pay expenses. Last season, when I took possession, I found everything going wrong. Tickets were being distributed by the dozen, so I at once gave orders to stop the free passes, except those which I myself judged it prudent to issue. The result immediately was that business went up 100 per cent. Why, one night we had to refuse good money owing to the large number of dead-heads who occupied seats. The season improved, as Charlotte Thompson proved to be a favorite in Jane Eyre. I intend to conduct the theatre as a popular price combination house. As my own business is profitable enough to occupy my attention to it, I can only give a certain portion of my time to the theatre, and therefore I have engaged competent and trustworthy representatives. As yet my choice of manager is unsettled, but he will be a good one. Mr. McCaull, long on the Grand Opera House, will be treasurer. Louis J. Viennot, the well-known stage manager, will head the stage department, assisted by G. F. Cruikshank. I intend creating [illegible]

"I was anxious that Sothern should have one performance of his Pendennis play when I first interested myself in the theatre, although I was opposed to its continuance, and am opposed to all his schemes, and have forbade his attention to the premises. The French Opera Company will not play there, but as a guarantee of what I will promise I may say I have closed an engagement with [illegible] Mrs. McKee Rankin to fill some week. Jane Eyre could easily continue on to paying business, but other arrangements prevent it. I can sub-let a large portion of the [illegible] rent."

Mr. Max Strakosch was seen at his residence, but said he had nothing to say, and was very undecided what he would handle next.

The A. O. F.

Alexander Fisher called at THE MIRROR office yesterday to make a statement.

"I wish to correct," said he, "a wrong impression which has gained ground during the paragraph in last week's MIRROR. I am the local secretary for the Ancient Order of Friendship of Philadelphia, the headquarters being in that city. We have had a committee meeting since last June at No. 7 West Fourteenth street in order to induce actors to join our society, and have provided a room for them to frequent, instead of lounging around Union Square.

"The Order was established in 1849 and incorporated in 1854, and our members comprise some of the best known people in the profession. It is based upon the same principles as other secret and benevolent societies, and we are in a very flourishing condition, having money invested which yields us from real estate alone more than we expend. We are occasionally aiding members financially and otherwise, and cordially invite visitors in the profession to demonstrate to them the advantages to be gained by joining us."

Professional Matinees.

There will be two professional matinees in this city this (Thursday) afternoon. In response to an invitation signed by Lester Wallack, Augustin Daly, John Stetson, Shackleford Shook, Sam Colville, John A. Stevens, Joseph Brooks, T. B. Dickson, John A. McCaull and F. B. Martin, Mr. James E. Murdoch, the veteran actor and reader, has consented to appear at Chickering Hall to-day, at half past two. Tickets have been obtained by many actors and actresses, and a large attendance is expected.

At the same hour Manager Mithler will present Professor Bartholomew's Equine Paradox, at the Cosmopolitan, to those members of the profession that are desirous of witnessing the remarkable performance given by these wonderful horses. This matinee will be truly professional, for no tickets will be sold to outsiders. No seats are reserved, first come first served being the arrangement agreed upon.

With these attractions to select from, the profession should enjoy a pleasant afternoon's amusement.

PROVINCIAL.

(CONTINUED FROM PAGE 406.)

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Kingsley's London (Central), 3d, 4th, 5th and 6th to splendid business. This was the 'Lights' first appearance here, and the play was played with excellent success. The performance was all that could be desired, and the company contained many representatives for frequent encouragement. Mr. Kingsley is the proprietor of unbespoken reputation. The Marquis of Lorne and H. R. H. Princess Louise and suite honored the establishment with their presence on the evening of the 5th, and evinced their appreciation very much. Matinee Friday, 6th and 9th.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Kendall Family, Lizzie Mackay, played to crowded houses, 3d to 6th. The last three nights Henry Clay Dean appeared, delivering Friday night his famous lecture, 'The Mistakes of Life.' Dean is a remarkable man, and his lecture is full of good things. Next week Mr. Lyster's Grand Opera Co. did a good business, 3d. The enemy they carry is capable, good. Ballet and Farces crowded the house and drew huge audiences. Wednesday and Saturday matinées an appreciated fact, ensuring a full house.

Lenten Lenten entertainment given by the Gaelick Club of this city, the latter having been an honorary member.

BROCKVILLE.

Opera House (C. F. Pollard, manager): Baker and Farmer held forth, 2d, to a large gallery and fair audience. Quite satisfactory. Joseph Murphy in Kerry Gow, 10th.

TORONTO.

Grand Opera House (J. B. Sheppard, manager): Mr. and Mrs. George S. Knight in Bronx Rudolph drew good houses 1st, 2d and 3d. Canonsa is unnecessary, as the stars, assisted by a very fair co., gave a delightful entertainment. Mr. Knight as a German comedian is hard to beat. Louis Harrison and John Gourlay, in their new characters, Skipped by the Light of the Moon, appeared 4th and 5th to very fair audiences. Although there is not much in the play, the grotesque actions of Harrison and Gourlay keep the audience in good humor. The Silver King, 6th, week; Lights o' London, 13th, week.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Miss Wilson, with a fine co., opened in School for Scandal 1st, to a good house. She remained the week, presenting Fire-Fiend, An Unequal Match, Adelgitha, Lancewater, Camille, and School for Scandal. Miss is without doubt the finest artist that has ever appeared in this city. She proved a great success from the initial performance to the close of the engagement, few seats being obtainable at the rise of the curtain after the opening night. William Harris, W. G. Rayner and Augustus Lindemann are deserving of special mention.

Item: Manager Sharp is deserving of credit for the standard attractions he is presenting to our people.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALDRICH AND PARSLOE: St. Joseph, Mo., 11.

ANNA DICKINSON (James Wentworth, manager): Detroit, 10; 11, 12, 13; Port Huron, 13; Flint, 14; E. Saginaw, 17; Bay City, 18; Lansing, 19; Kalamazoo, 20.

ANNIE PIXLEY (Robert Fulford, manager): Philadelphia, Oct. 1, two weeks; Brooklyn, 13, week; N. Y. City, 20, two weeks; Williamsburg, Nov. 3, week; Baltimore, 10, week.

AUGUSTIN DALY'S COMPANY No. 2 (Richard Dorney, manager): Washington, 8, week; Lynchburg, Va., 15; Danville, 16; Norfolk, 17; Petersburg, 18; Richmond, 19, 20; Baltimore, 22, week.

AGNES WALLACE-VILLA (Sam B. Villa, manager): New Philadelphia, O., 13; Bellefontaine, 17, 18; Findlay, 20, 21; Celina, 22; Sidney, 24, 25; Springfield, 26, 27.

ADAH RICHMOND CO. (W. W. Kelly, manager): Memphis, 11, 12, 13; Jackson, 15; Cairo, Ill., 16; Paducah, Ky., 17; Henderson, 18; Vincennes, Ind., 19; St. Louis, 20, week.

ALF WYMAN (Yakie): Akron, O., 11; Youngstown, 12; Lima, 13; Ft. Plain, 15.

ADA GRAY: Cincinnati, 8, week; Ironton, O., 15; Portsmouth, 16; Chillicothe, 17; Washington C. H., 18; Xenia, 19; Newark, 20; Columbus, 22, 23, 24; Urbana, 25; Bellefontaine, 26; Tiffin, 27; Kenton, 29; Lima, 30; Mansfield, 31; Akron, Nov. 1; Wooster, 2; Canton, 3; N. Y. City, 5, week.

ANTHONY AND ELLIS' U. T. CO.: Indianapolis, 11, 12, 13.

AMERICAN COMEDY CO.: Wheeling, W. Va., 12, 13.

BOSTON THEATRE CO.: Nashua, N. H., 11; Fitchburg, Mass., 12; Keene, N. H., 13; Montpelier, Vt., 15; Burlington, 16; Rutland, 17; Brattleboro, 18; Northampton, Mass., 19; N. Adams, 20; Pittsfield, 22; Springfield, 23; Westfield, 24; Winsted, Ct., 25; Waterbury, 26; Hartford, 27; Rockville, 29; Danbury, 30; Bridgeport, 31.

BUNCH OF KEYS (Frank Sanger, manager): Cleveland, 8, week; Detroit, 15, 16, 17; Indianapolis, 18, 19, 20; Louisville, 22, week.

BUNCH OF KEYS (Dudley McAdow, manager): Marshalltown, Ia., 11; Oskaloosa, 12; Ottumwa, 13; Muscatine, 15; Burlington, Ill., 16; Moline, 17; Davenport, Ia., 18; Bloomington, Ill., 19; Peoria, 20.

BLACK DWARF CO. (J. H. Browne, manager): Texarkana, 11; Galveston, 15, 16.

BELLA MOORE (W. A. Gregg, manager): St. Louis, Mich., 12; Stanton, 13; Reed City, 15; Manistee, 16, 17; Ludington, 18; Big Rapids, 19; Grand Haven, 20; Kalamazoo, 22; Marshall, 23; Valparaiso, Ind., 25; Joliet Ill., 26; Braidwood, 27; Sandwich, 29; Batavia, 30; Elgin, 31.

BERTHA WELBY (H. A. D'Arcy, manager): Chillicothe, O., 11; Washington C. H., 12; Marysville, 13; Zanesville, 15; Lebanon, Ind., 16; Crawfordsville, 17, 18; Kokomo, 19; Wabash, 20.

BARNEY MCAULEY: Louisville, 8, week; Lexington, Ky., 15, 16; Hamilton, O., 17; Muncie, Ind., 18; Peru, 19; Logansport, 20; Peoria, Ill., 22, 23; Burlington, Ia., 24; Ottaltowa, 25; Ottawa, 26; Creston, 27; Kansas City, 29, week.

BARRY AND FAY: Cincinnati, 8, week; Richmond, Ind., 15; Terre Haute, 16; Lafayette, 17; Louisville, 18, 19, 20; Frankfort, 22; Lexington, 23; Irvington, 24; Portsmouth, O., 25; Columbus, 26, 27.

BAKER AND FARNON (L. E. Weed, manager): Erie, Pa., 12; Buffalo, 15, week; Rochester, 22, week.

BARTLEY CAMPBELL'S SIBERIA: Troy, N. Y., 8, week; Rochester, 15, week; N. Y. City, 22, week; Philadelphia, 29, week.

BASYE DRAMATIC CO.: Jerseyville, Ill., 8, week; Carrollton, 15, week.

C. B. BISHOP (F. W. Paul, manager): Danville, Va., 11; Charlotte, N. C., 12; Columbia, S. C., 13; Savannah, Ga., 15, 16; Charleston, S. C., 17, 18; Augusta, Ga., 19; Macon, 20; Athens, 22; Atlanta, 23, 24; Columbus, 25; Montgomery, 26; Pensacola, Fla., 27; New Orleans, 29, week.

CHARLOTTE THOMPSON (F. L. Veranie, business mgr.): N. Y. City (23d St.), Sept. 24, three weeks; Williamsburg, Oct. 22, week; Easton, Pa., 29; Paterson, 30; Newark, 31, Nov. 1; New Brunswick, 2; Trenton, 3; Brooklyn, 4, week.

CHANFRAU: New Haven, 23; N. Y. City, 13, week.

CARRIE SWAIN: Buffalo, 11, 12, 13.

C. A. GARDNER (John W. Dean, manager): Morrison, Ill., 11; Clinton, Ia., 12; Moline, Ill., 13; Rock Island, 15; Davenport, Ia., 16; Muscatine, 17; Iowa City, 18; Vinton, 19; Cedar Rapids, 20; Independence, 22; Waterloo, 23; Waverly, 24; Cedar Falls, 25; Marshalltown, 26; Oskaloosa, 27; Des Moines, 29, 30; Albia, 31; St. Charles, Mo., Nov. 3; St. Louis, 5, week.

C. L. DAVIS: Waterbury, Ct., 11; Bridgeport, 12; New Haven, 13; Springfield, Mass., 15; Holyoke, 16; Schenectady, N. Y., 17; Binghamton, 18; Oswego, 19; Williamsport, Pa., 20; Pittston, 22; Wilkesbarre, 24.

CLIFTON-HUNTINGTON KENTUCK CO.: Cincinnati, Oct. 1, week; Atlanta, Ga., 13, 20.

C. L. HOWARD'S CO.: Scottdale, Pa., 11; Connellsville, 12; Uniontown, 13; Mason City, 15; Waynesburg, 16; Monongahela City, 17; Canonsburg, 18; Little Washington, 19; West Bridgewater, 20; New Brighton, 22; East Liverpool, 23, 24; Fort Liberty, 25, 26, 27; Pittsburg, 29, week.

DEVIL'S AUCTION (Frank Gardner, manager): Indianapolis, 11, 12, 13; Detroit, 15, week; Port Huron, Mich., 22; East Saginaw, 23; Bay City, 24; Saginaw City, 25; Grand Rapids, 26; Kalamazoo, 27; Chicago, 29, week; Bloomington, Ill., Nov. 5; Springfield, 6, 7.

DANITES CO.: Saginaw City, Mich., 11; Ubrea, 12; St. Louis, 13; Lansing, 15; Grand Rapids, 16; Elkhart, Ind., 17.

DENMAN THOMPSON: Kansas City, Mo., 10, 11; Topeka, Kan., 12; St. Joe, Mo., 13; Omaha, Neb., 15; Sioux City, Ia., 16; Stillwater, Minn., 17; Minneapolis, 18, 19, 20; Chicago, 22, two weeks.

DAN BOUCICAULT: San Francisco, 8, three weeks; Chapman, W. T., 31; Omaha, Nov. 2; Chicago, 5, two weeks.

D. H. FITZPATRICK (Shaw-an-Gaw): Topeka, 10, 13; Leavenworth, 15; Wyandotte, 16; Atchison, 17; Seneca, 18; Hiawatha, 19; Lincoln, Neb., 20; Beatrice, 22; Crete, 23; Hastings, 24; Grand Island, 25; Fremont, 26; Omaha, 27.

DAN MACCARTHY: Fall River, Mass., Oct. 15, 16; Newport, R. I., 17; New Bedford, Mass., 18; Taunton, 19; Brockton, 20; Plymouth, 22; Rockland, 23; Haverhill, 24, Lowell, 25; Marblehead, 26; Waltham, 27; Salem, 29.

ERNA ELLSLER: Washington, 8, week; Philadelphia, 15, week.

EMPIRE FOLLY CO. (Samuel Edwards, manager): Bloomsburg, 11; Reading, 12; Trenton, N. J., 13; Rondout, N. Y., 15; Schenectady, 16; Troy, 17, 18; Saratoga, 19; Oneida, 20; Utica, 22; Albion, 23; Geneva, 24; Auburn, 25; Elmira, 26; Corning, 27; Rochester, 29, week.

EMMA THURSBY CONCERT CO.: Boston, Oct. 1, three weeks; Providence, 22; Worcester, 23; Boston, 24, week; Portland, Me., 29; Lewiston, 30; Bangor, 31; Augusta, Nov. 1; Rockland, 2; Bath, 3; Lewiston, 4; Biddeford, 5; Manchester, N. H., 6; Nashua, 7; Lowell, Mass., 8; Lawrence, 9; Haverhill, 10; Newburyport, 11; Salem, 12; Gloucester, 13; Lynn, 14; Boston, 15, week.

EMMET SWING: N. Y. City, Oct. 8, four weeks; Boston, Nov. 5, four weeks.

EAGLE HOUSE CO.: Lancaster, O., 10 to 15.

FANNY DAVENPORT: N. Y. City, Oct. 1, four weeks.

FANNY MORGAN: Flint, Mich., 10, 11; Saginaw, E. S., 12, 13; Bay City, 15, 16; Jackson, 17, 18; Ann Arbor, 19, 20; Adrian, 22, 23; Defiance, O., 24, 25; Fostoria, 26, 27; Bucyrus, 29, 30; Upper Sandusky, 31, Nov. 1.

FOX AND THE GRAPES (Fred Williams, business manager): Williamsburg, L. I., week; Newark, N. J., 22, 27, 29, week; Brooklyn, 6, week; Jersey City, Nov. 5, week; Williamsburg, 12, week; Trenton, 19, week; Philadelphia, 26, week.

FOOTE: Mount Pleasant College campaign: St. Johnsbury, Vt., 11; Montpelier, 12; Barre, Mass., 13; Worcester, 15; Clinton, 16; Fitchburg, 17; Gardner, 18; Athol, 19; Greenfield, 20; Holyoke, 22; Springfield, 23; Chicopee, 24; Ware, 25; Hartford, Ct., 26; Meriden, 27; Middletown, 29; Waterbury, 30; Bridgeport, Oct. 1; Danbury, 2; Norwalk, 3; Stamford, 4; Greenwich, 5, week.

FOSTER'S FIFTH AVENUE CO.: N. Y. City, Oct. 15.

FOSTER AMUSING CO.: Augusta, Ga., 10 to 15; Columbia, S. C., 17 to 22; Charleston, 24 to 29.

FOSTER'S FIFTH AVENUE CO.: N. Y. City, Oct. 15.

FOSTER'S FIFTH AVENUE CO.: N. Y. City, Oct. 15.

FRANK MAYO (Edwin Adams, manager): Cincinnati, 8, week; Richmond, Ind., 15; Terre Haute, 16; Lafayette, 17; Louisville, 18, 19, 20; Frankfort, 22; Lexington, 23; Irvington, 24; Portsmouth, O., 25; Columbus, 26, 27

OPERA AND CONCERT COMPANIES.

Grau Opera Co.: 6C; B; Hess, manager: Baltimore, 5, week; Washington, 6, week; Richmond, Va., 22, week; Cincinnati, 27, one week.

Mapleson Opera Co.: Milwaukee, 7, week; St. Paul, 13, week.

Metropolitan Opera Co.: Tuscaloosa, 20, 21; Montgomery, 22; Selma, 23; Macon, 24; Atlanta, 25, 27.

Strakosch Opera Co.: Holyoke, Mass., 17; Boston, 18, week; Troy, N. Y., 20, 23; Albany, 24; Utica, 25; Rochester, 27; Auburn, 30; Rochester, 31; Nov. 1; Cleveland, 2, week.

Abbey, Grau & Hinrichs' Opera Co.: Hot Springs, Ark., 19, 20, 21; Memphis, 22, week; Louisville, 29, week.

Emma Abbott Grand Opera Company (Emma Abbott, manager): Utica, N. Y., 25; Newark, 26; Salamanca, 27; Syracuse, 28, 29, 30.

Gilmore's Grand Concerts: Lockport, N. Y., 17; Jackson, Mich., 18.

Hess' Grand Opera Co.: Cincinnati, Oct. 2, week; Peoria, 11, 12; Columbus, 27; Louisville, 28, 29, 30; St. Louis, 31, week.

Hinrichs' Co.: Minneapolis, 21, 22, 23; Stillwater, Minn., 25; Winona, 26; Dubuque, Ia., 27, 28; Grau's Opera Co.: Philadelphia, 2, two weeks; Norfolk, Va., 27; Lynchburg, 29, 30, 31; Richmond, 32, week.

Parker Opera Co.: Brooklyn, Oct. 2, week; Baltimore, 23, week; N. Y. City, 30, week; Philadelphia, 30, week.

Strakosch Opera Co.: Mattea, 21, 22; Americus, Ga., 23, 24; Knoxville, Tenn., 25, 26.

Thomas Opera Co. (J. C. Conner, manager): Picton, Ont., 21, 22, 23; Belgrave, 25; Colborne, 26; Cobourg, 27; Peterboro, 28, 29; Millbrook, 30; Lindsay, 31, 32; Whitby, 34, 35; Barrie, 36, 37; Midland, O., 27; West Farmington, 28; Mesopotamia, 29; N. Bristol, 30; Greensburg, Oct. 1.

Ullman's Opera Co.: Philadelphia, Oct. 23, two weeks.

Lotta (Queen): Austin, Tex., 15; Waco, 16, 17; Louisiana, 21; Tyler, 23; Palestine, 24; Shreveport, La., 27, 28.

Dime Hayes: Wilmington, N. C., 17; Charleston, S. C., 18, 19; Louisville, 22, 23, 24.

Dockstader Concert Co.: Nashville, Tenn., 17; Clarksville, 20; Bowling Green, Ky., 21; Louisville, 24, 25.

Dan's Standard Opera Co.: Philadelphia—indefinite.

Emma Ogden Co.: Bellefonte, 21; Steubenville, 22; Akron, 23; Meadville, 25; Oil City, 26; Bradford, 27; Williamsport, 28; Lock Haven, 29; Tyrone, 30; N. Y. City, 22, week; Brooklyn, 29, week; Reading, Pa., Nov. 5.

MINSTREL COMPANIES.

Bunnell: Wabash, Ind., 23.

Emmett-Wilson: Selma, Ala., 21; Montgomery, 22; Columbus, Ga., 23; Macon, 26; Atlanta, 26, 27.

Gorton's: Newburyport, Mass., 17; Portsmouth, N. H., 18; Farmington, 23; Dover, 25; Great Falls, 26; Biddeford, Me., 27.

Gilmore's No. 2: Denver, 2, week.

Gus Hall's: Mexico, Mo., 21; St. Joseph, 25.

Haverly and Benedict's (C. H. Duprez, manager): New Haven, 11; Hartford, 12; Norwich, 13; New London, 25; Westerly, R. I., 16; Pawtucket, 17; Newport, 18; New Bedford, 19; Fall River, 20, Willimantic, 24.

Haverly's Mastodon: Hainesville, Ala., 21; Knoxville, Tenn., 22; Chattanooga, 23; Atlanta, Ga., 25, 26; Montgomery, Ala., 27; Mobile, 28, 29, Pensacola, Fla., 30; New Orleans, 32, week.

Hi Henry's: Newcastle, Pa., 21.

H. B. Leavitt's Gigantean: Batavia, N. Y., 21; Hornellsville, 22; Elmira, 23; Tonawanda, 25; Brighton, Pa., 26; Carbondale, 27; Honesdale, 28; Wilkesbarre, 29; Scranton, 30; Pittston, 32.

New Orleans: Jersey City, 15, 16, 17.

Primrose, Penrose and West's (G. T. Clapham, mgr.): Binghamton, N. Y., 21, Utica, 22; Poughkeepsie, 23; N. Y. City, 25, four weeks.

Rumsey's: Hudson, Mass., 15; S. Farmingham, 16; Clinton, 17; Salem, 18; Lowell, 19; Marblehead, 20; Lynn, 21; Chelsea, 23; Waltham, 24; Waterfield, 25; Peabody, 26; Beverly, 27.

VARIETY COMPANIES.

Cotta's Celebrities: Bradford, Pa., 8, week; Buffalo, 15, week; Toronto, 22; week; Detroit, 29, week; Toronto, Nov. 5, week.

Canary's Co.: Newark, N. J., 8, week: Brooklyn, 15, week; N. Y. City, 22, week.

Dockstader's Attractions: Indianapolis, Oct. 8, week: Chicago, 15, week; Cincinnati, 22, week; Detroit, 29, 30, 31; Lima, O., Nov. 1, 2, 3.

Evans, Bryant and Hoey's Metrors: N. Y., City, 8, week; Philadelphia, 15, week; Baltimore, 22, week; Lancaster, Pa., 29; Pottsville, 30; Altoona, Nov. 1; Johnstown, 2.

Hyde and Behman's Co.: Springfield, O., 11; Columbus, 12; Steubenville, 13; Pittsburg, 15, week; Johnstown, Pa., 22; Altoona, 23; Williamsport, 24; Pottsville, 25; Lebanon, 26; Harrisburg, 27; Baltimore, Md., 29, week.

Howard Athenæum Co.: New York, Oct. 1, two weeks; Philadelphia, 15, week.

Ira Simons' Blondes: Chicago, 8, week; Milwaukee, Wis., 15, week; St. Paul, Minn., 22, week; Minneapolis, 29, week.

Kiralfy Co.: Pittsburg, 8, week; Albany, 15, week; Washington, 22, week; Boston, 29, week; Hartford, Nov. 5, week.

M. B. Leavitt's Rentz-Santley Novelty Co.: Philadelphia, 8, week; Newark, 15, week; Brooklyn, 22, week; Baltimore, 29, week; Boston, Nov. 5, week.

Mrs. Gyer's Co.: Rochester, N. Y., 12, 13; Buffalo, 15, 16; Brockport, 17; St. Catherines, Ont., 18; Hamilton, 19.

Mayo's Comedy Four: Baltimore, 8, week; Philadelphia, 15, week.

M. B. Leavitt's All-Star Specialty Co.: Pittsburg, 8, week; Chicago, 15, week; Indianapolis, 22, week; St. Louis, 29, week; Cincinnati, Nov. 5, week.

Rochester-Jennings Co. (H. W. Williams, proprietor): Chicago, Oct. 1, two weeks; Indianapolis, 15, week; Ft. Wayne, 22.

Pat Rooney Co.: Zanesville, O., 21; Mansfield, 23; Xenia, 25; Dayton, 26; Springfield, 27; Chillicothe, 28; Columbus, 29, 30.

Rentz-Santley Co.: Brockton, Mass., 21; Taunton, 22; Bentleboro, 23; Milford, 24; Marlboro, 26; Manchester, N. H., 27, Nashua, 28; Portsmouth, 29; Bath, Me., 30; Bangor, 32; Skowhegan, 33.

Sprague-Gray Co.: Baltimore, 8, week; Newark, N. J., 15, week; N. Y. City, 29, week; Philadelphia, Nov. 5, week.

Sweatman's Maloney's Raffle Co.: Albany, 8, week; Troy, 15, week; Philadelphia, 22, week; Reading, Pa., 29; Lebanon, 30; Pottstown, 31; Shenandoah, Nov. 1; Hazleton, 2; Lancaster, 3; Washington, 5, week.

Thatcher's Co.: New Albany, Ind., 21, 22, 23.

Tony Pastor's Own Co.: Brooklyn, 8, week; Baltimore, 15, week; N. Y. City, 22—Winter season.

Variety Co.: St Louis, 8, week; Cleveland, 15, 16, 17; Akron, O., 18; Jamestown, N. Y., 19; Meadville, Pa., 20; Wheeling, W. Va., 22, week; Albany, 29, week; New Haven, Nov. 5, week.

Two James Co.: Washington, 8, week: Richmond, Va., 15, 16; Alexandria, 17; Hagerstown, Md., 18; Petersburg, 19, 20.

MISCELLANEOUS.

Bailey and Kennedy's Bright Lights: Detroit (Wilson's), 8, week; Louisville, 15, week; Indianapolis, 22, week.

Bergere's Hibernica: Keene, N. H., 21; Brattleboro, Vt., 23; Bellows Falls, 25; Springfield, 26; White River Junction, 27; Barrie, 28; Montpelier, 29, 30; Burlington, 32; St. Albans, 33; Plattsburg, 34; Port Henry, 35.

Bijou Pantomime Co.: Winsted, Ct., 22; Hartford, 23, week; Middletown, 32; Meriden, 33; Springfield, Mass., 36; Worcester, 35.

Chas. Bartholomew's Equine Paradox: N. Y. City (Cosmopolitan), Oct. 1—indefinite engagement.

Tom Brown's Humpty Dumpty: Springfield, O., 11; London, 12; Columbus, 13; Urbana, 15; Kenton, 16.

Carlton Humpty Dumpty: Erie, Pa., 22, 23; Cleveland, O., 27; Sandusky, 28; Ashtabula, 29, 30.

CIRCUSES.

Adam Forepaugh's: Bellefonte, Pa., 21; Lock Haven, 22; Williamsport, 23—close.

Barnum's: Rock Island, Ill., 22; Galesburg, 23; Burlington, Ia., 25; Des Moines, 25; Ottumwa, 26; Keokuk, 27; Quincy, Ill., 28; Louisiana, 29; Hannibal, 30—close.

Campbell's: Clarksville, Tenn., 25; Springfield, 26; Gallatin, 27; Franklin, 28; Pulaski, 29; Columbia, 30; Shelbyville, 32; Fayetteville, 34; Winchester, 35.

Cooper and Carver's Wild West: Chenoa, 18, week; Peoria, Neb., Oct. 27—close.

Great Moscow Centre, Ia., 22; Emporia, 23; Parsons, 24; Paola, 25; Clarksville, 26; Denison, 27; Tyler, 28; Mineola, 29; Terrell, 30; Fort Worth, 31; Weatherford, 32; Dallas, 33; McKinney, 34; Greenville, 35; Corsicana, 36; Mexia, 37; Marlin, 38; Calvert 39; Bryan, 40; Navasota, Nov. 2; Brenham, 3; Beckettown, N. Y., 13; Hackettstown, 15; Phillipsburg, 16; Clinton, 17; Frenchtown, 18.

Howe's Railway, N. C., 21; Morganton, 22; Asheville, 23; Rutherfordton, 24; Concord, 25; Spartanburg, S. C., 26; Union, 28; Newberry, 29; Laurens, 30; Abbeville, 31; Anderson, 32; Walhalla, 34; Greenville, 35; Gainesville, Ga., 36; Atlanta, 37.

James Robinson's: Colton, Cal., 21; Tucson, Ariz., 23; Benson, 25; Lordsburg, 26; Deming, 28; El Paso, 29.

Van Amburgh's: Salamanca, N. Y., 26.

Charles Mendum has engaged the Turf Club Theatre for rehearsals of the Langtry company, which will commence Oct. 25. Mrs. Langtry will play the coming season Lady Teazle, Miss Hardcastle, Julia in The Hunchback, and Galatea, and will also produce two new plays. The tour begins Oct. 27 at Burlington, Vt.

Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

XVIII.

John Brougham was one of the pleasantest fellows to be met with in a day's walk—handsomer, gay, well educated, witty, with all that suavity of manner and aptness of *repartee* that distinguished the Irish gentleman before these sour, treacherous, dynamite days. Although not born in the upper ranks of society, he was brought up among gentlemen and ladies, and had caught the manner of his associates with that facility of imitation so remarkable in the Irish character. The only mark of his origin that remained unaffaced and ineffaceable was a lovely brogue—not a vulgar brogue such as our Aldermen rejoice in, but a Sir Lucius O'Trigger inflection, such as Charles O'Malley might have had.

Brougham was not a really good actor, but he was so genial and natural that people were willing to accept John Brougham in any character, and, indeed, in whatever character he appeared he was always John Brougham. Wherefore, when the part chanced to resemble John Brougham, then John Brougham played the part to the life; as, for instance, Captain Murphy Maguire in The Serious Family, or Sir Lucius O'Trigger in The Rivals. But when the part happened not to resemble John Brougham, then John Brougham played it to the death; as, for instance, Sir Oliver Surface in The School for Scandal. His great specialty lay in his speeches before the curtain, in which he excelled anyone we have had of late years, and in a certain slip-shod talent for dramatic and epigrammatic writing, in which he resembled a good many of his countrymen, numbers of whom can say and write very smart things, and are, therefore, useful in journalism when well kept under by judicious editing, but who seldom rise to the highest rank in literature or art.

The Irish have Tom Moore and Sheridan; the English have Milton and Shakspeare. This versatile genius had long wanted a theatre wherein to dispert himself unrestrained by carping managers, and at last he found a victim in a man by the name of Rogers, who had plenty of money and believed implicitly in the handsome, genial, mercurial John Brougham, who could sing "The Ould Irish Gintleman" as nobody else ever could, and write the words into the bargain; who could turn you out an epigram on your wedding or an ode on your mother-in-law's funeral with equal ease and elegance.

Rogers put up the money and Brougham put up the theatre—on the southwest corner of Broadway and Broome Street. A good many hitches occurred in the process of putting up, both financially and architectually. In fact, the contractors once or twice contracted that field of operations to an almost infinitesimal point, and, in consequence, all John Brougham's particular friends, among whom Frank was of the nearest and dearest, who had been engaged in spasmodic generosity, had to cool their heels as "inspectors of public buildings" for many weeks.

It mattered little to Frank, who had always a church choir at his back, and could, and did, teach singing and piano, at good prices, and so could keep the wolf at a respectable distance without trouble; but to some mere actors who had no supplemental resources, the delay was inconvenient at least, if not distressing.

However, the theatre was finished at last, with only one man killed—a poor bricklayer, who fell from the top of the wall and broke all his unfortunate ribs and lots of other bones, and to whose widow and children Brougham behaved with generous compassion and prompt aid, for he was open-handed as the day when he had money, and when he hadn't was just as liberal—at other people's expense, however, which makes a difference. A composite company was engaged, modelled on that of the "little Olympic," whose manager, Mitchell, was growing old, and failing by reason of too free indulgence in "the lust of the eye and the pride of life," stimulated by Santa Cruz rum, to continue longer on the dramatic chessboard, and was fain to accept checkmate from Destiny.

The bouncing Mary Taylor was there in all her rancous plentitude of voice and shapely vigor of form. Charley Walcot was there with his funny little mouth that always looked as if he had been eating an unfrosted persimmon, and his queer little bald head and neat, slight figure. Julia Gould, "from London," as Brougham vainglioriously announced in his opening address, for we did not have actors from London by the ton in those days, and those that did adventure over the ocean were duly valued. England was the "Old Country" then—now it is only "the other side"—as Long Island or Jersey used to be—one more Atlantic ferry being added to that already established. There was Mrs. Vernon, whose place as old comedy lady has never been filled since her death. There was Mrs. Brougham, late Miss Nelson, "fat, fair and forty," with a lovely arm, a pretty face, bright black eyes, a black velvet head, a foot like a fairy and a waist like a whale. There was Stephen Leach, late of the Seguin Opera company, with a big voice and a small body—the "pocket bass" as he was called—whose funny little legs used to shake like reeds in the wind whenever he took a high D. There was the tenor Jim Dunn, with an impassable face and a bright clear voice that would make our tizzeky opera bouffers of the present day green with envy if they were not so green already that more verdure would be superfluous. There was Levere the useful and Trevor the useless. There was Lynne, the department man, and Tom Johnston, the man with no department. There was Al Raymond, who played Toots so well that he could never play anything else. There was Billy Reynolds, who never went to sleep, and George Jordan the beautiful, who was never wide awake. There was Sherrett, the comedian, who was currently reported to be the ugliest man on record—and the report was true to the core. There was George Loder as musical director and Frank L'Estrange as chorus master, director of the vocal music, and baritone singer—in fact, there was a company picked out from all the others in town, and capable of playing anything from a screaming farce to a fashionable comedy, from a howling burlesque to a romantic opera, "for better or worse," as the marriage ceremony has it.

The first season was truly brilliant—comedy, drama, opera, burlesque and farce—all were played, and all were played well enough to make a favorable impression on the audiences, perhaps not so exacting as at the present day—although the Pinafore bound of singers would have a hard nub to play the round that made up the repertory of Brougham's Lyceum. The company was of that versatile, adaptable nature that we see now on the French stage, but never on the American. The combination system and the influx of raw amateurs have killed all that sort of talent, born of a caste that were actors for generations, and who learned their business by painful hard work and slow but sure progression. There were no society ladies or gentlemen who used the stage as another marketing place to spot for rich husbands, wives, or *entretenues*—it sounds better in French—English is so coarse, you know, really—and the few outsiders who crept into the close borough had to serve and bide their time. A man did not jump from the counter to the *coulisses* so easily then, nor a woman from the drawing-room to the green-room. People, at least stage people, had to work and to work hard, but they had not to furnish costumes (as they are called) to the value of thousands of dollars on salaries of a few dollars, and consequently were able to keep themselves comparatively decent and independent with no need for "a power behind the throne" to boost them up and down them up. True then, as ever, "genial Prostitution rode in her carriage while honest Poverty trudged through the dirt." Actors were congregated in stock companies. They formed domestic and social ties. Husbands and wives were not driven far as the poles asunder by the necessities of their professional positions. The stage and its professors were under the public eye and subject to ordinary rules. In fact, actors were as other folk.

We pray our readers to pardon the digression which the memories of "Auld Lang Syne" let us into; we will try not to offend again. The season, as we said, was a brilliant one, and there was no reason why the title of public favor should roll back from Spring to reap. But as "*quas Deus vult perdere prius dementat*," success turned Brougham's brain. He thought He had done it all—He with a big H—and his wife thought she had helped him. And between them they determined that the second season should rest on the shoulders of the pair—to the exclusion of all other pretentious nobodies.

Mary Taylor and company were let go, and the second season commenced to the honor and glory of Mr. and Mrs. Brougham.

"Two souls with but a single thought,"

and that thought vanity!—but vanity and vexation of spirit come close together, and how they found it shall be our task to relate presently.

(*To be continued.*)

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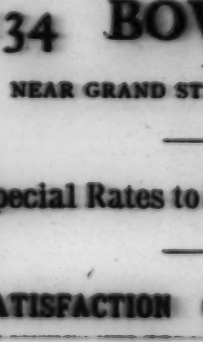

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TELEGRAPHIC NEWS.

Received to us From Everywhere.

Annie Ward Tiffany Ill.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Oct. 10.—The opening night of the Dutch's fourteen at the Coliseum on the 5th necessitated the assembling of the "standing room only" sign before eight o'clock, and fully four hundred late comers were consequently deprived of the opportunity of being present. The new premier danseuse, Antygone, formerly with the Hinlips, received several enthusiastic encores during the evening.

Rosenfeld began a week's engagement same evening at Heffle's, presenting her new play, Edith, to an audience that completely filled the "Edge of Cincinnati."

Both Barry and Fay at Heath's and Thomas Keene at the Grand opened fairly good houses on the 6th, and the German theatricals were well patronized at Robinson's.

William E. Carleton, who is responsible for Felix in Ireland, is in the city. Annie Ward Tiffany, one of the ads of stars belonging to the Kentucky combination, is lying seriously ill at the Palace Hotel here.

Poor Business for McCullough.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Oct. 10.—McCullough opened his third week at McVicker's with The Gladiator, and is playing to light houses. This is unaccountable, unless it be that the engagement is too long. Nat Salsbury and his Troubadours are doing a big business at the Grand. Greenroom Fun this week, My Chum next. The largest business is being done by Robson and Crane, who opened in Our Boarding-House at Hooley's. The houses are packed. There is still plenty of life in the old piece. The second week of Rosemary Rye at Haverly's shows but little diminution in the attendance. Harry Meredith is appearing in Ranch 10 at the Academy of Music to splendid business.

The variety houses are all doing a rushing business—the Manchester-Jennings company at the Lyceum, Ida Siddons' Minstrels at the Olympic. The White Slave puts in its second week at the Criterion. Good house at the opening.

Jumbo Davis' Band Outdone.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Oct. 10.—Her Atonement, at the Grand, drew a packed house Monday night, and the play was enthusiastically received. The engagement closes to-night and all seats are sold. The shrewdness of the managers of this attraction is shown by their novel advertising. They tendered the services of their fine military band and drum corps to the Fire Department on their annual parade yesterday. They were given the right of the line with Alert Hose Company, and made a lasting impression.

Clara Louise Kellogg appeared to a fine house at the Academy Monday night.

A New Prima Donna.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 10.—Fraulein Georgine Januschowsky appeared as Virginia at the Bijou on Monday night. She created a very favorable impression. Next Saturday night Rose Stella appears in Trial by Jury.

Manager Lathrop, at the Windsor, presented his Canine Paradox to a large house. The Paradox consists of ten dogs, some of which are clever, while others show lack of training. The entertainment, with other features, is very amusing, however.

Maggie Mitchell opened her second week at the Park with Jane Eyre to a good house. Waxworks at the Museum, Monte Cristo at the Globe and Julius at the Boston are still in the full tide of success.

Shipped by the Light of the Moon.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Oct. 10.—Shipped by the Light of the Moon, Harrison and Gourlay's new bit of extravaganza, made a good strike at the Academy of Music Monday night. Nearly every seat in the house was occupied. The audience was a merry one.

John W. Ransone's combination filled the Adelphi to the doors. They have a good olio, winding up with Across the Atlantic.

Webb's Opera House is unoccupied till Wednesday, when Clara Louise Kellogg has a good house in prospect. Last night the Academy of Music and Adelphi had full houses.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Oct. 10.—Planquette's delightful comic opera, Rip Van Winkle, was presented at the Lyceum last evening by Ford's company. It was heard for the first time in this city, and scored a success. W. H. Seymour was immensely funny as Rip. Though not a singer, he is a very clever actor, and makes more effect with his vocal efforts than many who can boast of having a voice.

Johnnie succeeded Virginia on Monday night at the Arch and drew a crowded house. The performance by Rice's company of this opera is by all odds the best that has been given in Philadelphia. Augusta Roche, as the Fairy Queen, sang her ballad in the second act with exquisite taste. She has a very fine contralto voice.

The Ralph is a pretty play, but there is very little in it. The cast is an-[illegible] "the original;" but two out of nine [illegible] point. The piece draws well at [illegible]

Madame Modjeska is improving. Her saddest illness was caused by over-fatigue and the shock consequent upon the death of a member of her company.

A Theatre Burned.

[BY TELEGRAPH TO THE MIRROR.]

MEMPHIS, Oct. 10.—The Greenlaw Opera House was burned down on Monday night. It had not been in use for some time. Haverly's Mastodons opened at Leubrie's Theatre on Monday night to a large house.

Opening of a New Hall.

[BY TELEGRAPH TO THE MIRROR.]

HOOSICK FALLS, N. Y., Oct. 10.—Wood's Hall, in this place, was opened by the Corinne Merriemakers on Monday night to a packed house, with every seat sold for last evening. Little Corinne received an ovation.

The National Capital.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Oct. 10.—Effie Ellsler opened at Ford's Monday night to a large and appreciative audience. Her play, Courage, gave great satisfaction, and the applause was enthusiastic. There is every reason to believe that her starring venture will be a success.

At the National Daly's second company kept a fair audience in a roar with the fun in 7-20-8.

A great deal of grumbling has been indulged in by those who visited the National Saturday night at the way Siberia was shortened up and hurried through, in order that the "people" might catch a train. It is said, and with reason, that unless a full and fair representation of a piece can be given on Saturday nights, no performance should be announced. The Saturday night audience is composed generally of working people, busy all the week, who are paid that day, and they are entitled to a satisfactory performance for their money. A few more performances like that given on Saturday night, and Messrs. Campbell and McDonough will find that Saturday nights don't pay. It should be generally understood throughout the country that the piece will be cut on Saturday nights; then there would be no imposition.

Colonel Snetbaker, of the Comique, is ill, though not seriously. Will probably be on deck in a day or two.

Advance sales for Minnie Hauk's concert are quite brisk, and a packed house is assured.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Oct. 10. — During the week which closed 6th our various amusement resorts were well patronized. Sanger's Bunch of Keys at the Opera House; Ford's Opera company at Library Hall, and Pat Rooney's combination at the Academy—all played to large business.

The present week opened favorably. Curtis in Sam'l of Posen at the Opera House and Leavitt's Specialty company at the Academy opened large. Maude Granger, in Her Second Love, had only a fair house at Library Hall.

Week of 15th Collier's Lights o' London will be at the Opera house, Lytton Sothern at Library Hall, and Hyde and Behman's Comedy company at the Academy.

A Memento for Rhea.

[BY TELEGRAPH TO THE MIRROR.]

WINNIPEG, Man., Oct. 10.—The Mayor of Winnipeg and leading citizens presented Rhea with an appropriately-engraved silver cup as a memento of her first appearance and extraordinary success in this far northern city. No artist was ever given such a reception in Winnipeg. The attendance was so great that during the last nights of her engagement the sale of seats had to be stopped.

Strictly Business.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va. Oct. 9.—If you can find room, please mention in this week's MIRROR that I have dissolved with Frank W. Paul and shall run Strictly Business alone.

C. B. BISHOP.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Oct. 10.—The Madison Square company gave an admirable performance of Young Mrs. Winthrop at the Providence Opera House on Monday night. Their engagement is for three nights.

Rehan's combination opens at Low's 11th, for three nights, in Daly's success, 7-20-8.

NEW ORLEANS, Oct. 10.—The Barlow-Wilson Minstrels closed a large week's business at the Academy on Saturday night. They opened to a $1,500 house on the first night.

ST. PAUL, Oct. 10.—Wealth and fashion flocked to the Mather opening on Monday night. Miss Mather was given an enthusiastic reception on her entrance as Juliet, and during the play was repeatedly recalled.

Professional Doings.

—Charles Frohman arrived in town yesterday.

—Louis Haywood and his comedy company start South to-night.

—Gus Bothner is to go to James Barton's manager when his new theatre is built.

—Effie Ellsler is shortly to appear as Carrots in '49 with Richard Rankin in Chicago.

—A large parcel of London photographs of Mary Anderson arrived a few days ago.

—Alexander Fisher has been engaged for Brooks and Dickson's play, In the Ranks.

—Oct. 23 and 28 and Nov. 4 and 11 are open dates at the New Coliseum, Cincinnati.

—Sara Jewett opens in Pique at Boston, under John Stetson's management, on the 22d.

—Another scheme is being made to place the Arctic [illegible] road, making the third this season.

—Handsome mirrors have been placed on each side of the box-office at the Windsor.

—George Farren returned to town yesterday from Cincinnati, having been ahead of Kennick.

—The New York Clipper does not change hands. It will be run for the benefit of Frank Queen's heirs.

—William Rolfe leaves Barney McAuley to join the Ida Van Courtland Comedy company as leading man.

—Some forty nights are open to good attractions during this season at the Grand Opera House, Milwaukee.

—Two deaths occurred last week in Modjeska's company. They have cast a gloom over the entire company.

—Rehearsals of In the Ranks are being held every afternoon at Colville's Fourteenth Street Theatre, under T. F. Mackay's direction.

—John J. Raddy, formerly of the Fifth Avenue and Booth's Theatres, has returned to the first named to assist in the treasury department.

—Eva Byron succeeds to the parts of the late Mrs. J. J. Prior in Maggie Mitchell's repertoire. She had been Mrs. Prior's understudy.

—Bachelors is the title under which the notorious Lambert and Richardson are playing Robson and Crane's Our Bachelors down in Texas.

—Frederick C. Huebner has accepted an engagement to play in The Strugglers of Paris, and will leave the Van Courtland combination next week.

—Frank Goodwin has ordered all the dates of La Belle Russe to be cancelled. He will communicate with regard to other attractions to fill the same.

—The rumor of the formation of a new theatrical club by the members of Daly's and Wallack's companies is unlikely to come to any tangible result.

—Disgusted with the extortionate demands of a monopolistic bill-poster at New London, Ct., Arthur Rehan confined the advertising of 7-20-8 to the newspapers.

—Bartley Campbell is out with a warning to the evil-disposed not to appropriate to their barnstorming and other uses his two plays, Galley Slave and White Slave.

—W. T. Melville and Helen Creswick, respectively low comedian and leading lady of the Wallick Bandit King combination, were married in Cincinnati last week.

—Ed Abraham, recently advance agent of Adah Richmond's Carrots combination, has been engaged by Manager Le Grand White to act in a similar capacity for the Minnie Madden troupe.

—Frederick Maccabe, the monologist, has closed a four weeks' engagement in San Francisco and is playing the interior towns of the Pacific Coast. The date of his departure East is not announced.

—Dion Boucicault opened in the The Shaughraun at the California Theatre, San Francisco, on Monday night, to a crowded house. Blanche Thorne played Arte O'Neil in place of Isabel Morris.

—The new building for the French Museum is assuming shape on Twenty-third street, nearly opposite Booth's Theatre. The façade is very beautiful from an architectural point of view, and contrasts strongly with the general utility look of the surrounding buildings.

—Following upon the big week's business of The Silver King at the Grand Opera House, J. K. Emmet played to $7,000 at the People's Theatre, and McKee Rankin and wife played the same week to over $4,000 at their own theatre.

—Lithographic art is an important consideration nowadays in the success of dramas. No wonder that the lithographers are overrun with business. One firm state that the bill of a prominent lady star last season approached $14,000.

—William Calder, who played Rip Van Winkle with great success in Great Britain for a number of seasons, is at present playing the character in New England. However, he desires to give up Rip and secure a place in some good company.

—There are only two theatres in the city which open their box-offices at eight o'clock; all the remainder open at nine, etc. The attaches of the former complain that it is unnecessary to open so early, as no bookings are made before nine or ten.

—Henry B. Norman, old man of Modjeska's company, died in Philadelphia last Thursday. The cause of death was heart-disease. The remains were taken to Lockport, N. Y., for interment. Mr. Norman was a member of Mary Anderson's company during her last two seasons in this country.

—Forepaugh has broken the railroad embargo on circuses at Altoona, Pa. The Pennsylvania road had been refusing transportation to circuses all season, as the company's shops are located at Altoona and they did not wish their workmen to lose time. Forepaugh showed there yesterday, however.

—The San Francisco Minstrels do not intend to change their programme as long as the present good business continues. One of them facetiously requests that an electric light be placed outside the stage door to keep away the dudes, who nightly lay in wait for the beauties of the X-Seltzer ballet.

—Louise Balfe has had such success in the stock company of the Bijou Theatre, Philadelphia, that Manager Wood has re-engaged her. Her husband, G. H. Leonard, is playing leading business in Princess Chuck, and Manager Conley is so well pleased with his work that he is having his part of Lant made stronger.

—The Grand Opera House at Lafayette, Ind., has been sold for $10,000; possession to be given in June, 1884. The structure cost $65,000, and is a handsome edifice. It has been held for several years by the First National Bank of that place. B. F. Caldwell, the purchaser, is the owner of the street railway and a go-ahead business man. He intends giving the building a general overhauling, put in new scenery, etc., and give the people the benefit of first-class entertainments only.

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